

# MUSICAL AMERICA

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Edited by A. WALTER KRAMER  
Founded in 1898 by JOHN C. FREUND

## FIVE-WEEK TOUR FOR PHILADELPHIA MEN DURING SPRING

Contracts Signed with RCA-Victor Company for 36 Concerts in Score of Cities in U. S. and Canada

### Stokowski to Conduct

Full Orchestra of 100 to Entrain Immediately After Close of Winter Season—Engles and Wagner to Be Joint Managers

PHILADELPHIA, Oct. 20.

PLANS for a transcontinental tour by the Philadelphia Orchestra of five weeks' duration and encompassing a score of cities, the first undertaken in several years by a major orchestra in this country, assumed concrete form with the signing of contracts between the orchestra and the RCA-Victor Company, sponsors of the tour, on Oct. 11.

Beginning immediately after the close of the present season on April 11, the tour will take the full orchestra personnel of 100, Leopold Stokowski and several attachés through the United States and Canada with appearances in Hartford, Conn.; possibly Montreal and Toronto; Chicago, St. Louis, Atlanta, Birmingham, New Orleans and Dallas; possibly Houston and El Paso, Tex.; Los Angeles (two days), San Francisco (three days), Seattle, Portland, Ore.; Denver, Salt Lake City, Kansas City, Des Moines, Minneapolis and Milwaukee. In Ann Arbor, Mich., the Philadelphia men will remain four days as the official orchestra of the May Festival.

### Guests to Conduct Six Events

Mr. Stokowski will conduct twenty-five of the thirty-six concerts scheduled. Conductors for the six popular programs will be announced later. The purpose of the tour, it is said, is to bring orchestra and conductor into personal contact with that part of the public which knows them only through radio broadcasts and recordings.

George Engles, vice-president of NBC, and Charles L. Wagner, both of New York, will be joint managers of the tour. Alfred Reginald Allen, manager of the orchestra, will also accompany the group. The trip will be made in a special air-conditioned train.

At present Baltimore, Washington and New York are the only cities visited by the orchestra.

Those who participated in the contract-signing ceremony were Mr. Stokowski, E. T. Cunningham, president of the RCA Manufacturing Company of which the RCA-Victor Company is a division; Mr. Allen, Mr. Engles and Mr. Wagner.

## Regional Music Directors Appointed



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The New Board of Regional Directors of the WPA Music Project Meeting in Washington with Dr. Nikolai Sokoloff, Director. From the Left: Mrs. John F. Lyons, Joel Lay, Lee Pattison, Chalmers Clifton, Mrs. Ruth Haller Ottaway, Mrs. Elizabeth L. Calhoun, An Assistant Director; Dr. Sokoloff; Mrs. Dorothy Fredenhagen, An Assistant Director; Thaddeus Rich, Lamar Stringfield, Alma S. Mansell, An Assistant Director; and Prof. C. B. Righter

WASHINGTON, D. C., Oct. 20.

APPOINTMENTS of regional directors for the Federal Music Project, Dr. Nikolai Sokoloff, director, were made public on Oct. 10 by Assistant Administrator Jacob Baker, after a three-day meeting of leaders in the government's cultural and art program.

Chalmers Clifton, conductor and founder of the American Orchestral Society, was named to head the New York City program; Lee Pattison of New York, pianist and educator, is regional director for New York State and Connecticut; Thaddeus W. Rich, formerly assistant conductor of the Philadelphia Symphony, for Pennsylvania, Maryland, Delaware, District of Columbia and West Virginia; Lamar Stringfield, composer, conductor and organizer of the North Carolina Symphony, for Virginia, North Carolina, Tennessee, South Carolina, Georgia, Alabama and Florida; Guy Maier, pianist and educator, for Michigan, Ohio, Indiana and Kentucky; Joel Lay, director of music of the Century of Progress, for Wisconsin, Illinois, the city of Chicago and the city of St. Louis.

Mrs. John H. Lyons, of Fort Worth, Tex., and past president of the National Federation of Music Clubs, was named director for Oklahoma, Louisiana, Arkansas and Texas; Professor C. B.

Righter of the State University of Iowa, for North Dakota, South Dakota, Minnesota, Iowa, Nebraska, Kansas and Missouri (excluding St. Louis); and Kajetan Attl, who organized relief orchestras in northern California, director for northern California (San Francisco), Oregon, Washington, Idaho, Montana, Wyoming and Nevada. Directors for two remaining districts in New England and southern California are yet to be appointed.

## CHICAGO SYMPHONY IN FIRST CONCERT

### Stock Begins Season with Franck Symphony and Other Standard Works—New Players

CHICAGO, Oct. 20. — The Chicago Symphony embarked on its forty-fifth season, and Frederick Stock, its veteran conductor, on his thirty-first, with concerts at Orchestra Hall on Oct. 17 and 18. Reports of increased sale of subscription tickets were apparently verified by a sold-out house. The usual rousing reception was given the conductor and his men, who responded with playing of a sustained level of interest and accuracy such as is seldom attained. The program:

## INAUGURAL CONCERTS IN BOSTON UNDER KOUSSEVITZKY

Symphony Forces Heard in Opening Pair in Orchestra Hall on Oct. 11-12 Before Large Gathering

### Interpretations Hailed

Program Composed of Two Symphonies, Brahms's No. 4 and Sibelius's Second, Draws Praise — Kreisler in Recital of Own Works

BOSTON, Oct. 20.

WHAT promises to be a brilliant symphonic season was inaugurated by the Boston Symphony, Dr. Serge Koussevitzky, conductor, at the opening pair of concerts on Oct. 11-12. The program:

Symphony No. 2 in D, Op. 43.....Sibelius  
Symphony No. 4 in E Minor, Op. 98...Brahms

The personnel of the orchestra is but slightly changed. Messrs. Madsen, piccolo, and Szulc, tympani, replace Messrs. Battles and Ritter, and young Roger Voisin, trumpet, takes a position beside his father who has long been a member of the brass choir.

With his orchestral forces virtually unaltered, Dr. Koussevitzky was able, at this first concert, to present a pair of symphonies either one of which, alone, would have distinguished any program. Together they made musical fare of the highest possible order. Extended comment on the Sibelius at this time seems superfluous, yet it may not be out of order to remind the reader of a few salient points in connection with it.

### Sibelius Intends No "Program"

The listener who reads a definite program into the symphonies of Sibelius arbitrarily establishes a basis for philosophical discussion quite beside the intention of the composer. Nevertheless, (Continued on page 17)

Overture to Leonore Op. 72 No. 2, Beethoven  
Symphony in D Minor.....Franck  
Iberia.....Debussy  
Bacchanale and Finale from Overture to Tannhäuser.....Wagner

Though not specified on the printed list, two items of this program should be classified as arrangements. While the unwary may have thought they were listening to the second overture of Beethoven's Leonore series, what they actually heard was thirty-one bars of No. 3, a transition to the main body of No. 2 and a reversion to No. 3 for the Finale. The Tannhäuser excerpts consisted of the Bacchanale, played straight through as written, except for certain changes in instrumentation, fol-

(Continued on page 18)



## GIANNINI ENGAGED, MOORE RETURNING TO THE OPERA

Thomas Again on Metropolitan Roster and Papi to Resume His Former Place as Member of Staff of Conductors

### Revivals Are Announced

Norma with Flagstad and Carmen With Ponselle Included—Tibbett in Rigoletto and Gianni Schicchi—Juive and Rondine and Ballet Novelty Planned

ENGAGEMENT for the forthcoming season of Dusolina Giannini and Grace Moore, sopranos, John Charles Thomas, baritone, and Gennaro Papi, conductor, has been made known by General Manager Edward Johnson of the Metropolitan Opera.

At a press conference held in the opera house on the afternoon of Oct. 23, Mr. Johnson also announced the revivals for the season. The first of these will be Carmen, with Rosa Ponselle in the title-role. Miss Ponselle has been preparing the role during the summer in Paris under Albert Carré, formerly director of the Paris Opéra-Comique. Bellini's Norma will be sung with Kirsten Flagstad as the Druid priestess. This will be Mme. Flagstad's first appearance in any but a Wagnerian role here.

Halévy's La Juive will again be given at the request of the American Jewish Physicians Committee. Giovanni Martinelli will sing the role of Eleazar, the last in which Caruso ever appeared, and the Rachel will be either Marjorie Lawrence, the new Australian soprano, or Elisabeth Rethberg. René Maison, the new Belgian tenor, may alternate with Mr. Martinelli in the leading tenor role.

Rigoletto will be sung with three American artists in the three leading roles. These will be Lawrence Tibbett in the name part, Charles Kullman as the Duke and Josephine Antoine as Gilda.

#### Revival for Puccini Work

Puccini's La Rondine will be revived with Lucrezia Bori in the title role and probably Nino Martini as Ruggiero. It is planned to make the second act of this work, which occurs in a café, a particularly brilliant spectacle. Another Puccini work to be heard will be the one-act Gianni Schicchi which will be sung in English with Mr. Tibbett in the name part, formerly sung here by Giuseppe De Luca.

There will also be a ballet novelty by the American ballet, but details of this have not yet been made public.

The customary Wagner matinee cycle of the Ring dramas, unabridged, will also be given, and there is a possibility of a similar series at the evening performances.

The Brooklyn season will be resumed, four performances at least to be given, and it is also probable that the Philadelphia season will be resumed although this has not been definitely decided. Negotiations are also being carried on for performances in Baltimore, Rochester and Boston. There will also be appearances in Newark and Hartford. Although not confirmed by Mr. John-



Dusolina Giannini, American Dramatic Soprano, Newly Engaged for the Metropolitan Opera

son, it is reported that Verdi's La Traviata will be the opening opera of the season on Dec. 16.

Dusolina Giannini was born in Philadelphia of Italian parents. She received her entire musical education in this country, first under her father and later under Marcella Sembrich. She has appeared with practically all the major orchestras in the United States as well as in recital throughout the country and made tours of Europe, Australia and New Zealand. She has appeared in opera in Hamburg, Berlin, and Vienna and in Salzburg under Toscanini. Her repertoire of operas includes Carmen, Don Giovanni, Aida, Cavalleria Rusticana, among others.

#### Louise Revival Rumored

Grace Moore returns after an absence of three years during which time she has had striking success in the cinema. She appeared as Mimi in La Bohème at Covent Garden last spring and achieved a triumph. She has been heard at the Metropolitan in such roles as Juliette and Manon. Rumor has connected her name with a possible revival of Charpentier's Louise.

Mr. Thomas is engaged for the third consecutive season although he was prevented by illness from appearing last year. Besides singing with the Chicago Opera he has also sung for a number of seasons at the Théâtre de la Monnaie in Brussels.

Mr. Papi comes back to the Metropolitan after a number of years of association with the Chicago Civic Opera and also of the Ravinia Park summer opera season. From 1912 to 1926, he conducted at the Metropolitan and has also had wide experience in other American and European cities.

## PENNSYLVANIA WPA PLANS

### Native Works to Be Performed—Folk Song and Dance Festivals Listed

HARRISBURG, Pa., Oct. 20.—The Pennsylvania non-professional music departments of the WPA educational program plans to hold folksong and dance festivals and to sponsor concerts of the works of living Pennsylvania composers. These festivals may be held on any of the Saturdays during the month of August, 1936.

The evening programs will consist of symphonic and choral works by native composers. Miners' tunes, jigs, German folksongs, Negro spirituals, lumber jack melodies, sea chanteys, ballads and many other songs will be drawn upon. The aim of the program is to stimulate and encourage the fostering of Pennsylvania's traditional music.

Puccini's Turandot has just been given for the first time in Spain, in Madrid.

## ARTISTS FORM NEW PROTECTIVE GROUP

### National Association to Guard Performers' Rights Headed by Fred Waring

A new musicians' protective association, known as the National Association of Performing Artists, has recently been formed with Fred Waring as president and a number of well known musicians as members of the board of directors including leaders in the popular and dance music field.

The purpose of the association, according to Maurice J. Speiser, its general counsel, is said to be not only to protect its members against "the indiscriminate use of their records by radio stations, but also to protect them against all forms of plagiarism, or the use of interpretations without the consent of the interpretative artist. This would include the use of electrical transcriptions, recapturing broadcasts for recording, dubbing of records and broadcasts, and many other illegal acts."

#### Four Suits Begun

It is reported that Mr. Waring has begun four different test suits in his own name against a broadcasting station for use of his records, against a café for playing his records, against a public ballroom for the same reason,

and against a recording laboratory for recording his broadcasts without his consent.

A series of four legal bulletins has already gone out from the general counsel, suggesting clauses which should be incorporated in any contract regarding performing, broadcasting or recording rights.

Officers of the association, besides Mr. Waring and Mr. Speiser, are Meyer Davis, vice-president; Josef Pasternack, secretary, and Don Voorhees, treasurer. The directors, including the above officers, are Frank Crumit, George Gershwin, Lewis James, Guy Lombardo, Ray Noble, Walter O'Keefe and Fritz Reiner.

Mr. Speiser is the translator of a book by R. Homburg, a Paris attorney, entitled Legal Rights of Performing Artists, issued by Baker, Voorhis & Company, New York. Calling for more co-operation between musical artists, the book gives extensive information regarding The Existing Law, Artists and Right of Author, Right of Interpretation, Conditions for Exercise of Right of Interpretation, Proposals and Projects and a very illuminating final addendum by Mr. Speiser, dealing with actual laws, decisions and resolutions of government regarding artists' rights. Mr. Homburg's text is also annotated by Mr. Speiser.

### Opera by Leginska to Have Premiere in Chicago, Conducted by Composer

CHICAGO, Oct. 20.—The world premiere of Gale, a one act opera by Ethel Leginska, noted pianist, composer and conductor, will be given in the last week of November by the Chicago City Opera under the baton of the composer, and with John Charles Thomas, baritone of the Metropolitan Opera, in the leading role. The work, to be sung in English, calls for four principal and two minor characters and the usual chorus.

#### Harold Flammers Give Reception

A reception was held at the offices of Harold Flammer, Inc., music publishers, by Harold Flammer and Mrs. Flammer on Sunday afternoon, Oct. 20, to which were invited many of their friends and acquaintances among New York's prominent musicians and music lovers. During the afternoon Mr. Flammer introduced Mischa Levitzki, one of the guests, who, to the delight of the assemblage, played his own new Valse Tzigane, which Mr. Flammer has recently published.

### Oscar Thompson Goes to the "Sun," Noel Straus to the "Times"

One of New York's infrequent changes in the critical staffs of the daily newspapers has resulted in the transfer of the initials, O.T., to the Sun and the appearance of N.S. in the columns of the Times. The latter signify Noel Straus, former critic of the Evening World, who has become a member of the department headed by Olin Downes. Oscar Thompson is now an associate of W. J. Henderson. H. Hyman Taubman continues with the Times and Irving Kolodin with the Sun.

A number of friends of the late Francis Planté, are considering erecting a monument in his honor somewhere in the southwestern part of France where Planté was born and where he died last December.

## LEAGUE OF COMPOSERS COMMISSIONS SIX WORKS

### Music by Achron, Copland, McPhee, Still, Ornstein and Porter Ordered

The League of Composers has commissioned six works by six American composers for performance during the season of 1935-36. The composers are Joseph Achron, Aaron Copland, Colin McPhee, Leo Ornstein, Quincy Porter and William Grant Still. In addition to their works, three composers who received commissions last season, Walter Piston, Roger Sessions and Randall Thompson, will also be represented by premiere performances.

Mr. Achron's String Quartet will be given by the Pro Arte Quartet in America and on its European tour; Mr. Copland's orchestral work Statements, will be introduced by the Minneapolis Symphony under Eugene Ormandy; Mr. McPhee's choral work will be performed by the Princeton University Glee Club under James Giddings; Mr. Porter's String Quartet by the Gordon String Quartet in New York and Mr. Still's orchestral composition Kaintuck, by the Cincinnati Symphony under Eugene Goossens. Mr. Ornstein's orchestral work will be given by the St. Louis Symphony under Vladimir Golschmann.

The Philadelphia Orchestra under Leopold Stokowski will give Mr. Sessions's symphonic work; the Cleveland Orchestra under Rodzinski, Mr. Piston's Symphony, and the Harvard Glee Club under G. Wallace Woodworth, the premiere of Mr. Thompson's work.

### Abram Chasins and Julia Haberman Wed

CHAPPAQUA, N. Y., Oct. 20.—Julia Haberman, daughter of Mr. and Mrs. Phillip W. Haberman of New York and Chappaqua, was married here on Oct. 5 to Abram Chasins, composer and pianist. Mrs. Chasins attended Smith College and the American Academy of Dramatic Arts.



# Gershwin's Porgy and Bess Hailed in New York

*Musical Setting of Heyward's Play Is Splendid Entertainment—Some Superb Songs in a Fluent Score, Finely Orchestrated—Excellent Cast Directed by Mamoulian—Settings by Soudeikine Brilliant—Smallens Conducts*

By A. WALTER KRAMER

DEPARTING from its custom of devoting itself to the drama, save for a charming adventure two seasons ago with *The School for Husbands*, a modernized version of Molière with music by Edmond W. Rickett, the Theatre Guild produced George Gershwin's opera, *Porgy and Bess*, at the Alvin Theatre on the evening of Oct. 10. The work had been announced for last season and postponed. Whatever the reasons for the delay, I am certain that they contributed to Mr. Gershwin's doing himself greater justice than would have been possible had he met the date first scheduled for its completion.

For *Porgy and Bess* is a very fine achievement. That, because it is a splendid evening's entertainment, an evening in the theatre during which your interest and attention are held from curtain rise to final curtain fall. The program lists *Porgy and Bess* as "an American folk opera." I don't know just what a "folk opera" is, but I imagine it is called that to suggest something of the type of *The Bartered Bride* rather than *Götterdämmerung*. So far the program is right. But this work requires no classification by conventional titles. Its program, besides naming Mr. Heyward as librettist, even carries the statement, "lyrics by Du Bose Heyward and Ira Gershwin," a credit line never viewed by mortal eye in connection with opera of the "grand" variety, only programmed in light opera and musical comedy. Further, there is a listing of the songs and ensembles after the record of the acts and scenes, again recalling musical comedy.

## Songs to Be Remembered

And why not? Mr. Gershwin has made his reputation, a very important one, too, in musical comedy and I for one doubt whether he is ashamed of it. The names of the songs are "for the convenience of those interested in remembering individual numbers," according to the program; even if I suspect another motive, I applaud the frankness in setting down the names of these songs. For they should be remembered. I want to remember them myself, as I expect to be playing them on my piano many times this winter, for my own delectation and that of my friends.

They are superb songs, many of them; I shall speak of them later. Let me first make clear that Mr. Gershwin has written a musical version of the play *Porgy* that is one of the most exciting things that has come before my eyes and ears in years. I have nothing to compare it with except my impression of Mr. Heyward's novel, which I read in 1926. I did not see the Theatre Guild's production of the play, in which a Negro chorus sang



Vandamm



Vandamm

One of Soudeikine's Striking Scenes for *Porgy and Bess*, the New Gershwin Opera Sung So Effectively by a Negro Cast. At the Left, the Title Roles Have Excellent Protagonists, Todd Duncan and Anne Brown

allows others to orchestrate his musical comedies; but *Porgy and Bess* he has orchestrated himself. And his instrumentation is worthy of high praise for its suppleness, its appropri-

ateness and its unusual variety. He mixes his colors and his shades today more than skillfully.

The solos are tremendously effective as are the ensembles, sung by a Negro chorus, that, by its fidelity to the pitch and its emotional simplicity, puts many a white chorus to shame. In Scene I, there is a lullaby, *Summer Time*, sung beautifully by Abbie Mitchell, which is a happy melodic fancy, and in the same scene, Edward Matthews, the admirable baritone, remembered from *Four Saints in Three Acts*, sings a fascinating song, *A Woman Is a Sometime Thing*, that will be heard everywhere before many days have passed. For sheer intensity of expression, the arioso, *My Man's Gone Now*, sung by Ruby Elzy, the Serena of the opera, in the "saucer burial" scene of Act I, is one of the score's highest achievements. Miss Elzy's delivery of this music is a masterpiece of its kind.

But the hit of the work will doubt-

less be *I Got Plenty o' Nuttin'*, which Porgy sings in Act II, well matched by *It Ain't Necessarily So*, sung by Sportin' Life in the following scene, and *There's a Boat That's Leavin' Soon* for New York, sung by the same character in the last act. These are infectious, spontaneous songs that captivate you by their genuineness and lack of pose. Like the songs in Gershwin musical comedies, they are perfect expressions of their texts. *I Got Plenty o' Nuttin'* literally stopped the show; the audience kept on applauding and would have been delighted with a repetition, which Conductor Smallens wisely refused.

## Serious Bits Less Successful

Some of the more serious moments fare slightly less well, for example, the duet between Porgy and Bess in Act II, called *Bess, You Is My Woman Now*. Here Mr. Gershwin, desiring to write love music of expansive warmth, suffers a bit from having the Puccini blues, if I may so term it, and again in the trio in the final scene, *Where's my Bess*, he remembers too well the trio in *Madama Butterfly*, *Io so che alle sue pene*, sung by Sharpless, Suzuki and Pinkerton. But his sense of the fitting is acute, and in this scene he brings back the duet music at the moment when Porgy realizes that Bess has left him. The effect of rehearing this music is truly poignant, as Porgy sings his final song with the ensemble, *I'm On My Way*, a stirring thing.

That Mr. Gershwin has succeeded in finding natural musical expression for the more conversational part of his libretto I can not grant. The ease with which opera composers of other lands have done this is something that practically every American composer has yet to acquire. Some of his text Mr. Gershwin handles fairly awkwardly. He errs, we think, in having part of it sung, and part of it spoken. For speech and musical recitative do not blend well

(Continued on page 6)



## Gershwin's New Opera Acclaimed

(Continued from page 5)

in actual performance. Such lines as "I ain't askin' your opinion" fall unpleasantly on the ear. And they were heard, too, as was the major part of the text, due to the very excellent enunciation of the Negro cast.

### Cast and Production Superb

No praise is too great for the men and women who sang and acted the Gershwin opera. They were everything that could be desired, in song, action and speech. It is no exaggeration to say that they lived their

difference. But I do feel that it is a very successful achievement in clothing an appealing, dramatic story with music. For doing that Mr. Gershwin has the gratitude and approval of all who have been awaiting with eager interest just such an effort by an American composer.

With *Porgy and Bess* he has expressed himself in the terms of a story taken from the life of his own time,



"Roll dem Bones"—and Roll 'Em to George Gershwin's Infectious Music. The Crap Game, Which Is Such a Lively Scene in the New Opera, *Porgy and Bess*

roles so completely that the listener was not conscious even for a moment that they were acting. John V. Bubbles as

Sportin' Life contributed a superfine characterization of the dope-vending "sport." Edward Matthews was an appealing Jake, Warren Coleman gave a sinister impersonation of Crown, and J. Rosamond Johnson a fetching delineation of the divorce-selling lawyer. Georgette Harvey was excellent as Maria, Helen Dowdy as Lily and as the Strawberry Woman in her brief street-cries scene.

Todd Duncan's Porgy, in action and singing, was as eloquent a portrayal as we can imagine, illumined by a touching humility. As Bess, Anne Brown revealed herself an artist of unlimited resources. From her first entrance, she was the personification of that strange mixture of good and evil, which the author called for in the role.

Rouben Mamoulian's direction was truly brilliant, as were the settings designed by Sergei Soudeikine. Alexander Smallens's musical direction of both orchestra and chorus was sure and authoritative, with the result that the score was heard to advantage in even its minute details. The chorus was Eva Jessye's famed Negro Choir, trained by her for this production with the same skill she has exhibited in the past. It sang so beautifully as to defy description. In the "saucer burial" scene, in Oh, Doctor Jesus, and Clara, Don't You Be Downhearted, its performance was the acme of moving choral singing.

Mr. Gershwin has reason to rejoice that his *Porgy and Bess* has been given by the Theatre Guild. It is a work that our Metropolitan Opera, for instance, would have done far less convincingly. For its place is extra-territorial, as far as opera houses are concerned. I am not sure that it is an opera, nor that it is a "folk opera"; in fact, I do not know just what it is, nor do I think that placing it in a category makes any

in a section of his country and has pointed the way for other composers to follow. American opera must not be legendary, it must not be anything but illustrative of American life. *Porgy and Bess* meets that requirement in its libretto. George Gershwin has fulfilled it superbly in his music.

### OPERA FOR CINCINNATI

#### Winter Series of Four Wagner Works under Baton of Goossens

CINCINNATI, Oct. 20.—For the first time in several years, a winter season of opera will be given here. Sponsored by the Cincinnati Symphony, and with Eugene Goossens as general artistic director and conductor, performances will be given of *Die Walküre* on Nov. 8 and 9, *Tannhäuser* (in English) on Dec. 13 and 14, *Tristan und Isolde* on Jan. 31 and Feb. 1, and *Die Meistersinger* (in English) on March 20 and 21. The symphony will participate in the productions.

Among artists engaged thus far for the series are Grete Stueckgold, Kathryn Meisle, Margaret Halstead, Cyrena Van Gordon, Florence Easton, Anne Roselle, Elizabeth Wysor, Frederick Jagel, Paul Althouse, Fred Patton, Dennis Noble, Arthur Fear, Herbert Gould, Arthur Boardman and Franz Trefzger.

Robert Korst will assist Mr. Goossens as producer, William E. Hentschel will be in charge of sets and lighting and Alfred Hartzel will train the chorus. Performances will be given in Music Hall.

The Wagner museum in Bayreuth has just been given 180 letters written by the composer to Friedrich Feustel, a number of which have never been published.

## Press Opinions on Porgy and Bess

Lawrence Gilman in the *Herald Tribune*:—"It was evident that Mr. Gershwin, in the finest pages of his score, had given us something suspiciously like an authentic folk opera in an unmistakably American vein . . . (the libretto) has kindled Mr. Gershwin's imagination and has pressed from him a score that is . . . the most noteworthy thing that he has given us . . . (in the choral passages) is music of a dramatic passion and intensity and power which set the climactic passages of the opera in a new organic continuity with the emotional patterns of the play. . . . But it is not Gershwin the apt and accommodating lyricist who is most conspicuously present . . . but Gershwin the musical dramatist, who has, in certain fortunate moments . . . been moved to compassionate and valid utterance."

Olin Downes in the *Times*:—" . . . Has much to commend it from the musical standpoint even if the work does not utilize all the resources of the operatic composer. . . . It is in the lyrical moments that Mr. Gershwin is most completely felicitous . . . he writes a melody which is idiomatic and wholly appropriate to the subject. He also knows the voices. He is experienced in many phases of the theatre, and his work shows it. His ultimate destiny as an opera composer is yet to be seen. . . . There are elements of a more organic kind. . . . Here and there flashes of real contrapuntal ingenuity combine themes in a manner opposite to the grouping and action. . . . In ensemble pieces the rhythmical and contrapuntal devices work well."

W. J. Henderson in the *Sun*:—"There is no approach to grand opera in the score except in a brief ensemble in the final scene and the approach is very tentative. Mr. Gershwin is at his best when he is writing songs with a touch of jazz in them, with ragtime rhythms, harmonies that sting, choruses which echo the "shout," the camp meeting hymn and the spiritual. . . . But it was many miles from opera . . . the music as a whole is perfectly suited to the book . . . it has indisputable character, and a grip upon the attention of an audience."

Pitts Sanborn in the *World-Telegram*:—"True to his own musical idiosyncrasy, Mr. Gershwin has aimed at writing a real folk opera, and few would deny . . . that he has succeeded in his endeavor . . . the most striking parts . . . are the choral pages. . . . As a whole, the score is well sustained, without being overwritten, save in some orchestral passages. Mr. Gershwin's flair for fluent melody is sure to win general approval. . . . The orchestral palette is not altogether free from monotony, though as a rule the orchestration marks an unquestionable advance in Mr. Gershwin's art."

## GOLTERMAN PLANS NEW OPERA SERIES

### Turandot, Tristan, Tannhäuser and Faust in Repertoire—Noted Soloists Named

ST. LOUIS, Oct. 20.—The St. Louis Grand Opera Company, Guy Golterman, director, will officially dedicate the Convention Hall of the new six million dollar Municipal Auditorium now nearing completion. The company's brief season will last from Oct. 31 to Nov. 6 and will include performances of *Turandot* on Oct. 31 with Maria Jeritza, Elda Vettori and Joseph Bentonelli; *Tristan und Isolde* on Nov. 2 with Paul Althouse and Margaret Halstead; *Tannhäuser* on Nov. 4 with Mme. Jeritza and Mr. Althouse, and on Nov. 6 *Faust*, with Giovanni Martinelli, Miss Monroe and Léon Rothier.

#### Papi and Knoch to Conduct

Gennaro Papi will conduct *Turandot* and *Faust*, and Ernest Knoch the Wagnerian works. Rita de Leporte will be ballet mistress and premiere danseuse, and Désiré Défrère, stage manager. A local student chorus of 150 voices, a ballet of forty-eight resident dancers and seventy members of the symphony have been engaged. The scenery and costumes of the Chicago Opera company will be used.

The new auditorium containing Convention Hall, the opera house, exhibit space and six assembly halls is the feature of the St. Louis Memorial Plaza made possible by an eighty-seven million dollar bond issue voted by the citizens of St. Louis in 1923.

#### Omaha Opens Music Season

OMAHA, NEB., Oct. 20.—The music season was opened recently with a song recital by Mary Fitzsimmons Massis, soprano, under the management of Mary Munchoff at Duchesne College. Mrs. Massis was accompanied by Hazel True Chaloupka, and Bernice Dreger, pianist, contributed several groups. The

singer did some of her best work in two songs by Sandor Harmati, former conductor of the Omaha Symphony.

Recent Sunday afternoon concerts in the Joslyn Memorial were given by Martin Bush and Esther Leaf, organists; Evelyn Smith and Elizabeth Savell, pianists; Mrs. Massie, and Harry Disbrow, baritone.

E. L. W.

## MUSIC IN ST. LOUIS ENTERS NEW SEASON

### Musicians Guild Begins Series—Principia Course Gives Initial Concert

ST. LOUIS, Oct. 20.—The musical season was officially opened on Oct. 13 with the first open meeting of the Musicians Guild, held at the Gatesworth Hotel, Hugo Hagen presiding. The soloists were Eugene LePique, pianist; Paul Friess, organist, and Wm. Wahlert, bass. Mr. LePique played the Rachmaninoff Concerto No. 3 with Mr. Friess at the new Hammond Organ. Mr. Wahlert sang a group of solos displaying a voice of much power and resonance. Mr. Friess began the program with several organ works.

The first concert of the Principia Lecture and Concert Course took place in Howard Hall on Oct. 12 with Mary Moore, soprano, as the artist. Miss Moore was most effective in operatic arias and songs where the florid patterns were predominant. She was accompanied by James Quillian. Harry Moscovitz played the flute obbligato.

Louis Victor Saar, well-known composer-pianist, has opened studios in the Musical Arts Building, where he will conduct classes in various branches of the work. Lawrence W. Schwaab has again been appointed production manager for the 1936 season of summer opera in Forest Park. Jean Browning, talented young artist-pupil of Leo C. Miller, gave a most ambitious program of piano music at her recital on Oct. 18.

HERBERT W. COST



# MUSIC AS SCIENCE CHAMPIONED BY JULIUS GOLD

## *Evolution, Not Revolution, Viewed as Continuing Process of Tonal Art*

By CHARLOTTE SERBER

**M**ANY outstanding personalities in the world of musical criticism have recently brought the subject of musicology to the fore. Various men have pointed out that in America the study of music has never ranked among the sciences. A beginner in music learns nothing of the intricacies of his subject as an art or a science, but rather is he immediately trained to become a fluent performer with an eye to future financial successes.

But, it has been argued, it is just because of his lack of knowledge of why a certain phrase has been written in the manner that it was, that the man who is interested only in giving a satisfactory performance, fails even at this. And likewise, in composition, the dearth of teaching of musicology in this country may be the reason for so little headway being made toward producing a composer of great genius.

Olin Downes of the *New York Times* feels strongly on the subject and has expressed the prevalent attitude very clearly. "Perhaps," he says, "we are beginning to realize that the interpretative study of music from the standpoint of the historian, scientist, theoretician or critic may be of even a greater revelation than the performance by the average virtuoso who repeats music with his fingers or his bow. It may require as high a mentality, and certainly as creative a nature, to produce a penetrating study of a special phase or aspect of music as it would take to memorize a Beethoven sonata—and be of equal or greater service to the public."

After giving many reasons for the need for courses in musicology, Mr. Downes concludes: "... Most important of all is the fact that by these means we will have taken a real step toward discovering ourselves in our music."

Harvard and Yale Universities have taken the lead in the East and have established reputable departments of musicology.\* In the West, this writer knows of no universities that have followed their example, but at the small Dominican College of San Rafael in California, can be found the most eminent teacher of the subject on the Pacific Coast.

### "Genuine Passion for Learning"

Julius Gold has a reputation among those who follow his work as a "man with a genuine passion for learning," a scientist devoted to its rarest branch, the science of music, and as "one of the best informed and most uncompromising musical authorities in the country."

Since it is rare to find a man with a scientific attitude of mind devoting his time and effort to reading deeper into the hidden truths that lie behind musical procedure, it is interesting to study the history of Mr. Gold before discussing his work.

He was born in 1884 in St. Joseph, Mo., of Russian parentage. As a boy, he had very little formal education, but

\*Cornell University also has a department of musicology, headed by the scholarly Otto Kinkeldey. At Harvard, Dr. Hugo Leichtentritt gives two half courses in musicology and also supervises research of advanced students. At Yale, there is no department specifically called Musicology, but scholarly work is done under Bruce Simonds and the librarian.—Ed.

at an early age he studied the violin with Sir Henry Heyman and Henry Holmes in San Francisco. On moving to Chicago, his teachers were Listemann and Sauret. These men taught him to master the technique of playing the



Amid Some 10,000 Volumes in His Great Library, Julius Gold Pursues Musicology and Contemplates the Progress of Musical Art

violin, but in 1905, Mr. Gold started studying under the man who really determined his major interest. This man was Bernhard Ziehn. After five years of study with Ziehn, Gold became an exponent of this man who, although little known to the general musical audience, is considered by critics to be one of the greatest of theorists.

Since Mr. Gold has gone beyond his teacher and is opening up a new world of thought on musical theory, especially in the theory of harmony, it seems fitting at this point to hear what the pupil has to say of his master, who was a pioneer in this field.

### Visionary vs. Scientific Approach

"I found Ziehn a truly sympathetic teacher," began Mr. Gold. "Since he had a scientific mind, and since that was the type of mind I was interested in developing, we both worked to be as nearly accurate as possible, instead of treating the subject of music in the emotional or visionary manner that is so prevalent, so much of which is based on the will to believe."

"This great man, who was a combination of a strict pedant and an ultra-modern progressive, lived between 1845 and 1912. It was his strongest belief that music travels in a straight line forward, and that by carrying this line beyond his day, he could predict the music of the future. I also feel this to be true, and therefore I would like to be able to devote every bit of my time to digging into the mysteries of ancient, medieval, modern and futuristic music."

Perhaps Mr. Gold's work has justified his teacher, for John Alden Carpenter, a well known pupil of Ziehn's, for example, has said that he "has done more to carry on Ziehn's method than any other man in the land."

Ziehn was considered a prophet; Ferruccio Busoni said of him "as a master of harmony Ziehn stands alone" and Robert Franz marvelled at Ziehn's "astonishing acquaintance with musical literature." Ziehn believed that an essential factor of beauty is propriety, and

Trouvères, the Minnesingers and the Piffari whose tunes inspired Handel. It is the musicologists' work to trace musical forms to their origin and to dissect musical phrases with the accuracy of the surgeon's knife. He must do this through the customs and notations of the people who wrote them.

But scientific research into the ancient systems of notation is in its infancy still. The musicologist knows Greek theory through the literature of the time; he knows Christian music through the writers from Bede to Cambrensis and the monkish scribes. But when he tries to collate these verbal difficulties with the notations, he meets almost insuperable difficulties. It is for this reason that such languages as Anglo-Saxon, Latin and Greek, as well as the alphabet and arithmetic, must be his tools.

### A Unique Library

Therefore Julius Gold has built up a unique and valuable private library. At the age of fourteen, he purchased his first book, a book dealing with Paganini. Steadily, the library has grown till it now numbers over 10,000 volumes. Ancient, old Russian, Chinese, old Italian and Persian books on music; first editions on the history of music; every book on the history of the alphabet for use in tracing the musical notations of the Greeks; grammars, encyclopedias and dictionaries of all languages; philology and mathematics books; books on the history and notation of Hebrew music; rare and valuable books on music such as the Fitzwilliam (Queen Elizabeth) Virginal Book on Music of the 16th and 17th Century—these are but a few of the fields covered in this collection.

In 1912, Mr. Gold began his life-time work, a work which has not yet neared completion; but this is because of the magnitude of the project, rather than through lack of understanding or zeal on Mr. Gold's part.

### A Dictionary in the Making

It is his aim to complete a dictionary of musical terms which is entirely based on facts. Each statement made will be verified in the same manner that it would be if it were a medical or philological term to be placed in a dictionary. Every word that is used as an intellectual tool of the art and craft and science of music will have its pronunciation and spelling indicated, and also a short history of the word, citing the exact time of its appearance and the duration of its use. This is a huge work for every word has a pedigree, a past full of adventures, a history.

Mr. Gold himself explains: "It is no easy matter to give an adequate idea of the extent of the work. Compilers before now have busied themselves far too conservatively with the encyclopedic and technical features of their offerings and have disregarded the morpho-philological details."

"The greatest musical reference work in any language that exists today is the *Musiklexicon* by the German, H. J. Moser. Although I have contributed certain sections to this collection as the representative from America, and although I intend to edit the translation of this huge work into English for Macmillan, I still plan to produce a more complete work myself."

In Moser's introduction, he acknowledges the help of one authority from each country, and it is Mr. Gold that he chose from America. Mr. Gold contributed sections on the Minor Scale, the Fourth-Sixth Chord, the Ostinato, the Confinalis, the Whole-tone Scale, Ziehn's Enharmonic Law and Symmetrical Inversion.

### Writing Contrapuntal Inventions

But not content with this mass of work, the man whom Rudolph Ganz has called "one of the outstanding authorities in the art of theory and theoretical research—a musicologist par excellence," is also writing a book with a new approach to counterpoint which will be called *Contrapuntal Inventions*, and will consist of contrapuntal sections that could be used in compositions.

Olin Downes, Leopold Godowsky, Bruno Walter, Alfred Hertz and many others  
(Continued on page 17)

he showed an inexhaustible melodic and harmonic fertility of the old ways of expression.

It was Ziehn who worked out the missing fourth theme of the unfinished fugue in Bach's Art of Fugue; it was he who showed that Martin Luther did not originate one note of Ein' feste Burg, the chorale called by Heine "the Marseillaise of the Reformation"; and contrary to a popular belief that Debussy invented the whole-tone scale, it was Ziehn who devoted a chapter to it in his book on harmony in 1886.

If one can succeed in indicating the reality of Ziehn's greatness, it is then an easy matter to point out the importance of the work being done by Gold.

From 1910 to 1914, Mr. Gold became a professor of musical science at Drake University in Des Moines, Ia. His next position was that of a violinist in the San Francisco Symphony, a position which he still holds. But Gold did not give up his ideas of musicology. He gave private lessons in the technique and methods of harmonic and formal analysis for those interested in the creative, pedagogic or interpretative sides of music. He lectured at Stanford University in the summer of 1931 on The Foundations of Musical Art; he was a lecturer on Facts and Fiction of Musical Theory in the summer of 1932 at the Dominican College of San Rafael, and he is at present a professor of counterpoint and composition in San Rafael.

During these years of teaching and playing, Mr. Gold has been studying avidly, for he feels that a musicologist must be a statesman, an esthete, a mathematician, a historian, and a philologist as well as a musician.

Gold knows his Greek, Hebrew and Chaucer. He can tell you about the gleemen of the Anglo-Saxons, the skalds of the Northmen, the minstrels of the Gaels, the



# Tibbett Hailed in New Film, Metropolitan



Photographs by 20th Century-Fox



A Famous Opera Star Plays the Part of a Young and Promising One. Above, Lawrence Tibbett in a Scene in Which Are Also Shown Virginia Bruce, the Leading Lady, and Stewart Wille, Mr. Tibbett's Accompanist, Who Plays a Small Part. A New Role for Mr. Tibbett Is Shown at the Left. He Turns Crooner to Luis Alberni's Admiring Accompaniment



Escamille of the Films: Lawrence Tibbett in Metropolitan

THE evening of Oct. 17 brought a brilliant audience to the Radio City Music Hall for the premiere of Lawrence Tibbett's new motion picture, *Metropolitan*. The famous baritone had not made a new screen vehicle in several years. Expectantly was this new opus viewed by New York's critical assembly and voted a success. This time the famous baritone has been screened by the Twentieth-Century Fox organization, the producer, the very able Darryl F. Zanuck, the director, Rich-

ard Boleslawski.

Mr. Tibbett sings magnificently, with great freedom and beauty of voice, and with brilliant top notes (and there are top notes galore!). He has every opportunity to sing, for the scenarists have arranged things so that he can do such familiar songs as Oley Speaks's *The Road to Mandalay*, Jacques Wolfe's *De Glory Road*, and of opera favorites, the *Largo al Factotum*, the *Prologue to Pagliacci* and the *Toreador Song*. But just as important is Mr. Tibbett's act-

ing, which is natural, spontaneous, and cleverly developed from his opening scene to the final triumph as Tonio in *Pagliacci*. A delicious moment is his assumption of a radio crooner, which he does with an infectious, rhythmic quality and a merry twinkle of the eye.

It is almost unbelievable that Hollywood insists on rehashing the same story for so many of its musical films, the so original legend of the young singer trying to make his way to the Metropolitan Opera, the ordeals which he has to undergo, and his ultimate success. This is the tale of *Metropolitan*,

as it has been of other films in recent moons in which prominent singers have been presented. There must be other stories; there will have to be, for the movie public knows this one too well, and will refuse to have it served up again and again.

In *Metropolitan* Mr. Tibbett's associates are Virginia Bruce, Alice Brady, Cesar Romero and others, all well suited for their parts, among them notably Luis Alberni and George Marion, Sr., who distinguish themselves especially.

There can be no question of Mr. Tibbett's success in this film; the big Radio Music Hall audience broke out into the heartiest kind of applause again and again after his singing of his songs and arias. A. W. K.



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Not on the Screen: Opera Off Duty at Hollywood, With Mr. and Mrs. Lawrence Tibbett Holding the Pups While Frank Chapman and Gladys Swarthout Hold Hands. (She's Mrs. Chapman, If You Must Know.)

## MUSICIANS FUND SEEKS \$150,000

### Emergency Organization Opens Drive for Relief of Needy in Profession

A new drive for \$150,000 was launched by the Musicians Emergency Fund, Inc., at a luncheon at the Hotel St. Regis, New York, on Oct. 16. Mrs. Vincent Astor, one of its vice-presidents, presided and made the appeal "to help reestablish talented and accomplished musicians in self-supporting work."

Mrs. Astor said that more than 4,500 musicians have been aided since the fund's inception in 1931, 170 of whom are now totally dependent because of incapacity. Many who have had help are now self-supporting, but some 2,500 still require assistance.

"I am delighted to hear that within two weeks the Musicians Emergency Fund will be penniless," said Dr. Walter Damrosch, chairman of the board of directors of the fund, declaring that such a condition would show that its members have understood the extent of the need. Social, cultural and educational institutions should continually operate under a deficit, he said, so that those in charge of their work must pursue it on a basis of optimism.

#### Private Aid Still Needed

As a guest speaker, Dr. Nikolai Sokoloff, director of the WPA Music Project, pointed out that many needy musicians are not eligible for public relief and that private agencies must continue to aid them. His organization, he said,

was designed to assist those professional musicians who are on relief rolls. He emphasized the value of the fund and the need for dispelling the mistaken impression that government aid made the fund any less necessary. Musicians must be on home relief to get Federal aid, he asserted.

Other speakers were Mrs. Yolanda Mero-Irion, executive director, and Paul D. Cravath, treasurer. Mr. Cravath emphasized the economy and efficiency with which the fund's work has been conducted. A large representation of leaders in the musical life of New York was present.

### ELGAR'S BIRTHPLACE TO BE KEPT AS MEMORIAL

LONDON, Oct. 15.—The cottage at Broadheath in which the late Sir Edward Elgar was born, has been purchased by the Corporation of Worcester and is to be preserved as a memorial. This step was announced through the columns of the *London Daily Telegraph* on Aug. 29 by the financial committee in charge which is composed of Sir Landon Ronald (chairman), Hugh P. Allen, Ivor Atkins, Adrian Boult, the late Sir Frederick Cowen, Sir Walford Davies, Edward German, Sir Hamilton Harty, Barry Jackson, John McCormack, John B. McEwen, Mary Anderson de Navarro, W. H. Reed, J. C. W. Reith, John Stallard (Mayor of Worcester), R. Vaughan Williams, Sir Henry Wood and Alfred Clark.

A yearly income of £250 is held necessary to maintain the memorial, and already the committee has had encouraging public response to its appeal for funds.





### Dear Musical America:

What a splendid musical program they have had this summer at the exposition in San Diego, Cal. I have seen many of the programs and can warmly compliment those in charge.

Especially happy was I to read that they had a whole day devoted to the music of your good friend, Charles Wakefield Cadman, who, though born in Pennsylvania, is a California composer to Californians. Cadman deserves it all. I know that he was touched by it, too, for he is such a genuine, sincere man, as well as a very gifted musician.

By the way, I think this is the first time that an American musician has been honored at an exposition like this, an honor conferred in the past only upon foreign musicians. In honoring Cadman, the exposition authorities not only honored one of the truest of American composers, but I really think that they honored themselves.

Every Kreisler enthusiast in New York was there on Saturday afternoon, Oct. 12, to hear the great violinist in his first New York recital this season. What a welcome they gave him! They wanted him to know that even if there wasn't a Prelude and Allegro by Pugnani, even if the charming Sicilienne and Rigaudon wasn't by Francoeur and the Variations on the Corelli theme were not by Tartini, but were all by Kreisler, it was all right by them, that they loved him just the same.

I mention this to show how greatly loved Kreisler is as an artist. For the revelation last spring concerning his having called certain compositions of his own by more or less famous names in musical history would have so antagonized the music loving public in the case of an artist less treasured as to make that public show its resentment by staying away from his performances. Not so with Kreisler; at any rate not in New York on Oct. 12. And I'm sure it will be no different in other cities.

I hold no brief for what he did, for I really think it was nothing short of misrepresentation. Nor do I credit the explanation that he did not wish his name to appear so much on his programs. Kreisler is modest, to be sure; probably no great violinist is more modest. But even so, his name has appeared more on his programs (even jointly with composers alleged to have written the "classical manuscripts" which he transcribed) than that of any other composer. No harm would have been done by having it appear even more.

Kreisler audiences have not objected to his omitting from his repertoire many fine works of the violin literature to make room for his own compositions and transcriptions. In fact, they seem to have preferred them! That being the case, there was no need to misrepresent as the compositions of classical masters, what he now admits as being his music "in the style of" certain old composers.

It's a strange story in current musical history, one that will not be explained in our time, I fear. In any case, Kreisler seems to have survived it; all his admirers rejoice that he has. He is sixty now, but his playing on Oct. 12 was sixty years young, as fine as ever, and marked by that charm, and sweet grace which is so indisputably—Kreisler!

An amusing story of an American abroad last summer has come to me, one indicative of ingenuity in a dilemma. It appears that a young man, who has gotten himself into musical circles by unusual persistence the last few years, decided to go to the Paris Opéra to hear a new singer engaged for our Metropolitan this season.

On getting there in white flannels and dark blue coat, he was informed that no man wearing white trousers could be admitted to France's leading operatic theatre. After explaining, in vain, that he was a newspaper man (he may even have said he was a music critic, which he most certainly is not!), and that he had to hear the singer in question, he conceived the idea of borrowing dark trousers from the usher, retired to a locker room to make the change, reappeared a few moments later in them and entered the theatre.

No one has revealed just what the usher did during the time that the undaunted American was wearing his dark trousers. I wonder where he kept himself. For ushers really have a duty to perform, quite as important in its way as that of the American in the white flannels; in fact, in some ways I think a first-class usher more important to a performance than a man who pretends to know about something that he doesn't.

Almost everyone has seen and praised the film based on Margaret Kennedy's *Escape Me Never*, in which Elisabeth Bergner plays the lead so magnificently. But I only saw it recently.

And wasn't I surprised to learn that no one had told me about the special musical score that William Walton, the young English modernist, composed for it? It is, indeed, a fine piece of incidental music, never obtruding, but always supplying the proper accentuation of the dramatic moods, difficult because they are varying ones. Walton has sensibly realized in writing this music that he was writing for the general public and not for a festival of the International Society for Contemporary Music! (By the way, it was at that society's festival at Salzburg in 1923, when Walton was only a youngster, that he came to our notice, with his first string quartet, which we thought held little promise. But he has developed.)

The film of *Escape Me Never* was made in England. Choosing Walton to write this score would seem to indicate that in England, when they desire first-class music for a film they engage one of their leading composers, just as they did a few years ago for *The Constant Nymph*, for which Eugene Goossens wrote such an admirable score. In writing to you recently I spoke of some of the good work being done in Hollywood along these lines. But Hollywood

has not yet learned that to get the best scores for its films it must realize that our leading American composers are here to write them, and that they will produce music, when they are engaged to write it, such as American films have not yet exhibited, with, of course, some rare exceptions.

This actually happened on a German steamer recently. The story came to me from Richard Hageman, who has returned after several years' absence abroad. By the way, they have engaged him to conduct the Chicago City Opera this season, his first bow there being Nov. 4 when he conducts Don Giovanni.

But to our mutttons: It appears that there's a new, popular song in Germany called *Anna Maria*. The young people on the steamer had been dancing to it every night as played by the jazz band. One afternoon a young girl asked the leader of the trio, which supplies the music at tea, if he could play *Anna Maria*. Wishing to oblige her, the gentleman in question assented, went to his library and brought back some music. Shortly after that well known melody, popularly known as the *Ave Maria*, which Gounod irreverently set over the first prelude of Bach's *Well-Tempered Clavichord*, was heard. The young girl paid no attention to it for a moment; then she and her friends walked away. And she was overheard to remark: "That's not the *Anna Maria* I know."

And here we've been thinking (and deploring the fact) that *everybody* knew Gounod's *Ave Maria*!

I've listened so far to two of this season's General Motors broadcasts and I'm ready to salute Erno Rapee for his splendid conducting. Rapee, as you know, was chosen to conduct this important hour this season. General Motors has wanted a fast program, one that would move with smooth speed, like its cars, and I think this program does. It is full of good showmanship and features music that people all over the country enjoy hearing. Rapee has an uncanny sense of euphony, and he is a master in the balancing of his orchestra for broadcasting purposes, achieved through his long experience conducting for radio.

Last season the programs were announced as symphonic; in some cases they actually were. There are symphonic movements in these programs, too, but in the main the idea is to play good music, of all types, in a polished, interesting way, and have no pretense to high-sounding stuff, unless it has at the same time an instantaneous appeal. Rapee has sensed this and he is giving General Motor's vast radio audience—the program this year is from coast to coast, whereas last year it was on a comparatively small network—the kind of music which by their letters they indicate that they desire to hear.

An imp of mine managed to get to the Worcester Festival for the first time this year and tells me it was just grand, from Bach to Puccini. And he was witness to the following incident in the green-room after one of the concerts, which he told me with the request that I regard it as confidential. But, honestly, I think it too good to keep to myself.

Your editor had just finished talking with someone, when up came a young girl with her autograph album, for which she had secured the signatures of a half dozen of the singers heard that evening. She looked up at your editor, and said: "May I have your autograph?" He replied: "I'm not a singer, you know." "Aren't you Mr.

## With Pen and Pencil



Leon Barzin Returns from a Happy Summer Vacation to Resume His Activities at the Head of the National Orchestral Association—Its Regular Series and a Concerto Series With Mischa Elman

Kramer?" she queried. "Yes," was the answer. "Well, you're a composer, aren't you?" she asked. "Yes," answered your editor. "Well, that's in the same line, isn't it?" she persisted.

Your editor hadn't thought of it that way, that music was a "line," but he didn't explain that to her. No, he took out his pen and gave her the desired autograph, and reflected how music is regarded by many, both young and old, who declare themselves devoted to it!

Do you know what "F-sharp milk" is? I didn't until I read what Waldemar Kaempffert had to say about it recently on his scientific page in *The New York Times*. It appears that some doctor or other has discovered that if milk is passed over a steel diaphragm vibrating in the key of F-sharp, something funny happens to it—just what, was not entirely clear to my unscientific mind—which makes it easier to digest, peps up the pepsin, or what have you.

Now, this is all very well. But suppose one's stomach vibrates to the key of F-natural or E-flat? Won't that cause trouble? However, these wide-awake young scientific chaps will easily overcome it, I'm sure, and we'll soon see advertised nostrums which will fix all that, and Transposing Stomach Bitters be on sale at every soda counter.

Personally, I've never cared for the key of F-sharp. I think the butyric acid in my inside has D-flat for its natural tonality.

I hear that when John McCormack sang in Margate recently a terrific storm put the lighting plant out of commission, and the tenor sang in the dark for a while. I wonder if he sang Handel's *Total Eclipse*? If he didn't, he should have, thinks your

*Mephisto*



# STAATSOPER BEGINS VIENNA LYRIC THEATRE SEASON

**Lortzing and Nicolai Revivals Under Weingartner, and Standard Repertoire under Walter and Other Guests—Respighi's La Fiamma Among New Works to Be Given This Year—Broadcast Honors Bellini—No Surprises in Concert Plans**

By DR. PAUL STEFAN

VIENNA, Oct. 15.

SEPTEMBER has just passed, one has but recently returned from the Prague music festival or from a stay in the country, the concert halls are still empty, and yet a picture of the opening season, at least of the first half, is already taking shape.

The Staatsoper, to be sure, has been extremely busy since Sept. 1. On that date Weingartner definitely took up his directorate. A large number of new members have joined the company and many rehearsals are necessary. In the early fall, moreover, the Vienna Opera also benefits from the presence of singers who later on leave for America—Friedrich Schorr, for instance, who has just received the title of Austrian Concert Singer, is a frequent guest artist, Emanuel List, and Maria Jeritza as well, who appeared at the Staatsoper immediately after her recent marriage.

Lotte Lehmann is likewise at the disposal of the opera for a series of evenings; thereafter she will not return to Vienna till April. Ezio Pinza, who for the last two years has enjoyed such tremendous success in Salzburg as Don Giovanni, sang this role and also Mephisto at the Vienna Staatsoper, without it, it is true, being able to produce the same effect, surrounded as he was by an inferior ensemble, as in the festival performances. As far as he personally was concerned, however, he gave a splendid performance indeed and was in excellent voice. His outstanding triumph came at a concert at which he sang his most famous arias and several Italian songs superbly. One of his fellow-singers at Salzburg, Aenne Michalsky of the Vienna Opera Company, also took part on this occasion.

## New Works Include Ballet

The Staatsoper also has announced its program. Several works in the repertoire are to be rehearsed anew—something which is much to be desired—and new works are to be presented, including *The Lady in the Dream* by the Austrian composer Franz Salmhofer, the libretto by the famous music biographer and critic, Ernst Decsey; Hubay's *Anna Karenina*; Respighi's *La Fiamma*, and a new ballet with music by Alexander Steinbrecher, a young composer living in Vienna.

September has already brought two revivals. It is consistent with Weingartner's highly conservative taste that he is trying to revive Lortzing and Nicolai, who, strange as it may seem, have been missing from the repertoire of the Vienna Opera for years. Clemens Krauss attempted this in the case of Lortzing's *Armorer* without success in spite of his choice of a small theatre for the occasion. It remains now to be seen whether under Weingartner (who conducted), *Zar und Zimmerman* will meet a better fate. Lortzing's operas which were formerly so popular apparently no longer furnish the spoiled metropolitan audiences of today with the sensations which they crave. They require, furthermore, quite unusual characterizations on the stage, singers of exceptional force and



Two Operas by Nineteenth Century Composers, *The Merry Wives of Windsor*, by Otto Nicolai (Left), and *Zar und Zimmerman*, by Albert Lortzing, Were Revived under the Baton of Felix Weingartner

histrionic ability, such as are by no means plentiful at the present time. The Vienna performance had its good points, but will scarcely enjoy a lasting success in the face of the aforementioned obstacles.

The revival of the *Merry Wives of Windsor* had a far greater success. Nicolai offers in his music just the necessary amount of the Italian element acceptable to Vienna, which, after all, is half romantic in its taste, for the composer, although he came from East Prussia, had been active for years in Italy, where he was thoroughly initiated into the Italian stage and had himself been successful with Italian operas. It is not generally known that Nicolai, whose *Merry Wives* was played throughout most of the world, had already made a nice start with two of these Italian operas even in Vienna, while the *Merry Wives* had to make its way, beginning in Berlin, and

none too easily at that. And one of these Italian operas, *Heimkehr des Verwandten* had failed in Italy under the title *Il proscritto*; the subject had originally been suggested to Verdi but he declined it.

The Viennese revival of the *Merry Wives* was directed by Weingartner himself, who is certainly his own best director. There were very beautiful stage settings and costumes and Wallerstein's management was particularly thoughtful and tactful.

## Box Office Records Popularity

Among the regular guests at the opera there was also Bruno Walter who had once conducted *Tristan* with just the same Salzburg cast, including Anny Konetzni as Isolde, whose popularity increases with each performance. The second time he gave *Eugen Onegin* with the bewitching

Lotte Lehmann as Tatiana. In both instances Walter had full houses and enjoyed an outstanding success. Indeed, the receipts of the opera in these first weeks were strikingly good, aided no doubt by the influx of foreigners in Vienna.

It is less gratifying to tell of Weingartner's experiment of omitting the third *Leonore Overture* in *Fidelio*, as well as the *Overture in E*, and playing only the second overture and that before the opera. This is in accordance with a theory propounded by him almost thirty years ago, but it does not satisfy the audience at all, who, aside from all historical considerations, are not willing to give up the great overture, one of the most splendid inspirations of Beethoven.

## More Operettas at Volksoper

The Volksoper is to reopen in October under the same management as heretofore (Lustig-Prean and Ernest). It appears to be inclined to devote itself to operettas even more than before, however, but in any case has not yet made public its repertoire.

As far as concerts are concerned, there do not seem to be any great surprises in store. The Philharmonic (the orchestra of the Staatsoper) has entrusted four of its subscription concerts to Weingartner as conductor, others to Walter and Furtwängler. Toscanini is supposed to conduct two or three in November. Last year he was already in Vienna at this time and conducted here no less than five times. But at present he is resting at Lago Maggiore after the exertions of the Salzburg season.

The great choral concerts will be directed by Walter and Furtwängler. An important figure this season will be Oswald Kabasta, musical director of the radio station of Vienna, both as orchestral and choral conductor. Carl Schuricht is also announced as a new regular conductor.

For the Bellini centenary Oswald Kabasta conducted a studio performance of *Puritani* which was broadcast by many stations and was even given a second time here. It turned out exceptionally well, and it was a happy thought that the Viennese critics were invited to the studio. This was done also at the concert which Eugene Ormandy conducted. The radio listeners heard on this particular evening a not unusual program but at least an unusual director.

## Harrisburg Symphony Opens Season

The Harrisburg Symphony, George King Raudenbush, conductor, was to give its first evening concert on Oct. 22 at the State Forum. The program, with Harold Bauer, pianist, as soloist, was to include Beethoven's *Concerto in E Flat*, Wagner's *Siegfried Idyll*, three excerpts from Berlioz's *Damnation of Faust*, and Handel's *Water Music*. The first of a series of young people's music appreciation concerts was given on Oct. 4.

## John McCormack Sings in Dublin

DUBLIN, IRELAND, Oct. 15.—John McCormack, tenor, gave a recital in the new Theatre Royal here recently before an enthusiastic audience of 4,000. Mr. McCormack is now on a tour which will take him to the principal cities of Ireland, England, Scotland and Wales, and which will end the last of December.

During the summer Mr. McCormack gave a series of twelve concerts in the seasonal towns of England including one in Douglas, Isle of Man. He also passed a brief holiday at Moore Abbey, Kildare.

## Corona to Sing Tosca with Rochester Civic Forces

Leonora Corona, soprano, has been engaged to sing two performances of *Tosca* with the Civic Symphony of Rochester on Oct. 25 and 26.

## SAN CARLO FORCES OPEN IN CHICAGO

**Aida, Butterfly and Lohengrin Presented with Guest Stars—Several Concerts Given**

CHICAGO, Oct. 20.—The San Carlo Opera Company opened a three weeks' engagement at the Auditorium theatre on Oct. 14 with a performance of *Aida*. A capacity audience assembled to hear a cast consisting of Bianca Soroya, Cyrena Van Gordon (guest), Aroldo Lindi, Moston Thomas, Harold Cravitt, Natalie Cervi, Francesco Curci and Florence Wilde. Carlo Peroni conducted.

*Madama Butterfly* was the second offering on Oct. 15 with the principal roles assigned to Hizi Koyke, Ina Bourskaya, Mario Valle and a new American tenor from San Francisco, Rolf Gerard. Mr. Gerard made an agreeable impression in the role of Pinkerton, disclosing a well schooled voice and intelligent acting ability.

## Swedes Honor Ljungberg

The following night Gota Ljungberg was the guest artist in *Lohengrin*. The soprano was cordially received by a public that included a large delegation of her countrymen, and she was presented with a large floral token and an address of greeting by members of the Swedish Club of Chicago. Her associates in the cast were Dimitri Onefrei,

Mario Valle, Dreda Aves, Harold Cravitt, and Stephen Kozakevich.

The Chicago A Capella Choir, directed by Noble Cain, officially opened the Chicago concert season at Orchestra Hall on October 9. Raphael's monumental setting of the 104th psalm was repeated after its American premiere by this group last spring. Other performances were Bach's motet for double choir, the *Spirit Also Helpeth Us*, Sydney Thomson's *Postlude* and Gretchaninoff's motet, *O God Hear My Prayer*.

Winners of the scholarship offered by the Lakeview Musical Society were presented in concert for the benefit of the scholarship fund at Orchestra Hall on Oct. 14. The program was offered by Miriam Ulrich, pianist; Harriet Brewer, contralto, and Gina Vanna, soprano. John H. Patrick, basso, was heard in recital in Kimball Hall on Oct. 16.

The first open meeting of the American Opera Society took place at the Drake Hotel on Oct. 10 and presented Florence Carlton, Freda Draper, Olga Valentine, Ned Foster, Paul Pence, David Ahdar and Richard Gaw in excerpts from Saint Joan an opera by the gifted composer Eleanor Everest Freer. Karl Schulte conducted. Anne-Marie Gert, soprano, with Adrienne Cooper at the piano gave a recital in Curtis Hall on Oct. 13.

MARGIE A. McLEOD



## LOS ANGELES TIMES, AUGUST 2, 1935

LOS ANGELES POST

# 'VICTORY BALL BOWL BALLET THRILLING

## By ALMA GOWDY

Victory & Hollywood Bowl last night lay with the living rather than the dead in both satire and reality. This coveted prize among peers was achieved through the combined creative talents of Ernest Ingevell, conductor-composer; Benjamin Zernach, dance dramatist; Blandine Sloan, artist in design and stage settings; the orchestra, corps of dancers and a mixed chorus, all of whom carried the ad of admission to the "Victory!" ballet.

First on the program came three symphonic works that were chosen for their continuity of mood and timed to fill the first half of the evening. The Mozart overture to "The Marriage of Figaro," excellently conducted by Schelling; the Tchaikovsky "Symphony No. 5," and the dance from the "Indian Suite" by Edward MacDowell, dean of American musicians and linked to northern Russian composers by melodic line.

## Monteux, Schelling Win Favo

By RICHARD D. SAUNDERS

Pierre Monteux, conductor, a great Schelling, pianist, also served the Hollywood Bowl and both a pleasantly concert program and something of a surprise.

The latter was a huge birthday cake, complete with glowing candles, which was presented to him immediately after his performance of the "Aurora" symphony, as made that it was from Montoux to Ernest Schelling, his birthday. It obviously was such of a surprise to the audience as to the general audience.

The program was genial and with a typically Gallic grace in the music of the "Aurora" by the Berlioz "Benedictus" making a brave and eloquent and rather

**VARIETY OF PROGRAM**  
Under Ernest Schelling's baton and intense interest in the ballet, "Victory Ball," served to draw the largest audience of the season to the Hollywood Bowl last night.

enlarged gradual-  
ly, reflecting the brilliant  
erata, diplomats, di-  
butantes who with  
tures moved down  
and swung into the  
trot and exaggerated  
The most effective  
drama in movement  
middle part of the  
scenario called for the same time as  
fore the oncoming  
Composer Schelling  
enced at the front and  
catch in the music.

**FINAL SECTION**  
A final section to a dis-  
rhythm was danced here  
a couple here and there  
to proportions of a baccha  
for they were confronted

Conductor's lead-  
ing figure by Mozart,  
the Tachakowsky  
did not bring o-  
tone in the fir-  
second moven  
the horn section.  
the same time as  
ment of the  
nation of a  
Schelling:  
ceded to  
For the  
the bow  
points  
peated  
ings

"Victory Ball," his much dis-  
cussed ballet, was presented by  
Zemach. It was the outstand-  
ing event of the performance.  
Gloomy," frequently macabre in  
its quality, the music and  
choreography were magnifi-  
cently blended with staging both  
novel and spectacular.

Zemach used big banners, of  
wartime significance, a ballroom  
scene where guests in costume  
of the Great War period presented  
with exaggeration the dances  
of the period and, in the background,  
revellers gambled and drank in  
semblance of gayety so evident

## Diversity Marks Schelling Bowl Selections

BY ALLEN MURPHY

The art of dance and music vied at Hollywood Bowl last night in a dual performance which drew a record audience. Due to certain changes in sequences as contrasted with the melange of orchestral work, the program goes to Agnes DeMille, who revised the choreography.

Conductor Ernest Schelling provided a weirdly-arranged Schelling program. The chief defects of Schelling's conducting in Schelling's virtuosity, although he has a sense of reality in his direction.

Agnes DeMille and Warren Leonard presented three dance scenes: "Harvest Reel," the music by a ranger, "Dance of Excitement," the music of Gerzhwin's piano concerto, and "Czech Festival," the music of the "Bartered Bride." The latter was a rhapsody of colors and movement, a movement of recreation of the earth in its life.

elling, an American ad into the esteem of music, was the wielder of the baton and sent ripples of rhythm across the spaces that the tubbied with light-who or. He began with an adventure to "The Secret Wolf-Ferrari's smoky, and. And, after the of hunched, the "Bartered Bride" whined into the Back "B-flat Major," not the sh, but the son, Johann and Schelling's tempo and exquisite beauties of a fully executed symphony movement. movements.

chestra was following Schelling and the audience was up to a real enthusiasm by the and the Loefler reflection. "Chicago Memories" a initial bow here under the

## Music Master



## BY ISABEL MORSE JONES

**BY ISABEL MORSE JONES**  
Real ballet, original, deeply impressive and presented with trained dancers, redeemed the Hollywood Bowl promises last night. The "Victory Ball" ballet by Benjamin Zernach has the touch of genius. With only a fair musical score, judged from a dancer's viewpoint, the theme from a great poem, limited rehearsals and no hope of financial profit to anyone concerned, he produced a history-making ballet.

## MASTER STROKE

The crowd was enormous, one of the largest, if not actually the largest, of the season, and the on-lookers could not be restrained from breaking into the performance with spontaneous clapping and cheers. Feeling ran high and the tension was ominous.

**Legion Presents Flag to Conductor**



Fine Concert  
by Schelling  
Wins Plaudits

**By Florence Lawrence**  
ERNEST SCHELLING promises to be one of the hits of the season at the Hollywood Bowl and conducted his concert last night with splendid vigor and enthusiasm. He built the program from Wagner, the "Lohengrin Prelude," through the Schubert "Unfinished Symphony," and into the modern mood of its conclusion with subtle mastery of the orchestra and the house applauded him warmly.

At Opening of Bow  
Concert Program

ductor and composer, today the owner of a handsome silver flag, the gift of the Post No. 43, American Legion took place Saturday morning at the beginning of the Mr. Sch...

# SCHELLING

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# New and Old Music on Two Orchestra's Lists

**Stokowski Brings Philadelphians to New York for Program of Familiar Masterpieces — New Work by Schönberg. Played Under Klemperer, Does Not "Come Alive" — Sibelius, Franck and Tchaikovsky Symphonies Given**

FIRST of the visiting symphonic ensembles of the season in New York, the Philadelphia Orchestra shared the plaudits of the orchestral fortnight with the New York Philharmonic-Symphony. Leopold Stokowski was warmly welcomed by an audience of capacity proportions. His program was one of familiar music, save for his new transcriptions of a seventeenth century work by Frescobaldi.

In the second and third weeks of his thirteen-week period as conductor of the Philharmonic-Symphony, Otto Klemperer set before his audiences music of the standard repertoire, with the Sibelius Fifth Symphony taking its place beside more frequently performed works. Arnold Schönberg's recently completed Suite for String Orchestra was a novelty of these concerts.

## Sibelius and Elgar in Klemperer's Second Program

New York Philharmonic-Symphony, Otto Klemperer, conductor, Carnegie Hall, Oct. 10, evening:

Overture to *Anacreon*.....Cherubini  
Symphony No. V, in E Flat, Op. 82.....Sibelius  
*Siegfried's Death and Funeral Music*.....Wagner  
Variations on an Original Theme, Op. 36.....Elgar

New York's great orchestra, one of its proudest musical possessions, sounded rarely beautiful in this program, which had a magnificent presentation under the Klemperer hand of guidance. More than ever did one observe the Philharmonic's first conductor of the season at the service of the music, with the result that the audience was enabled to enjoy it all the more thoroughly. Herr Klemperer courts applause as little as does Signor Toscanini. Surprising as it may seem to some, there is modesty even in conductors.

The Cherubini overture, pretty much of a bore when played too strictly, was a treat in the hands of Herr Klemperer. Sibelius's Symphony had a more than worthy hearing, possibly the best it has had in a long time in this city, though there were technical slips here and there, the worst the entrance before his time of a too ambitious second violinist. But the symphony holds water far less well than some of the others, due to the quality of its material. The last part of the third movement, despite its harmonic basis, is bombastic and thematically unfortunate for England and the United States, where its kinship with the del Riego ballad, *O Dry those Tears*, disturbs the listener's attention, although he knows full well that Sibelius has never heard that once much sung effusion.

The Wagner excerpt was done with remarkable concentration and made a profound impression. But it was in the Elgar that the conductor gave his finest performance. Our compliments to him for playing the work without omitting any of the variations, as conductors often do. There was restraint in the statement of the theme and a gradual building in the climaxed variations that set forth the composition in a convincing manner. The pathos of Variation XII was superbly delineated. In it Alfred Wallenstein gave lovely expression to the brief prelude and postlude for solo cello, sensing that the piano of the postlude is in *mezza voce*. At the close of the work the conductor was heartily acclaimed by an audience which is none too fond of Elgar and which in recent years has developed the very unmannerly habit of not stopping to applaud at the end of a concert.

A.

## Franck and Wagner on a Sunday Afternoon

New York Philharmonic-Symphony, Otto Klemperer, conductor, Carnegie Hall, Oct. 13, afternoon:

Overture to *Anacreon*.....Cherubini  
Prelude and Finale from *Tristan und Isolde*.....Wagner  
Enigma Variations.....Elgar  
Symphony in D Minor.....Franck

Mr. Klemperer's second Sunday program was half a repetition, half a change, with Franck's name replacing that of Sibelius, while Wagner remained in company with Cherubini and Elgar, though represented by music from *Tristan* instead of *Götterdämmerung*. The playing throughout was of a high order.

Mr. Klemperer's juxtaposition of Wagner and Franck, and quite possibly some individual details of his performance of the symphony, tended to emphasize some sup-



Leopold Stokowski Led the Philadelphia Orchestra in Its First New York Concert of the Season

erficial resemblance of the Belgian's music to that of his overmastering German contemporary—noted long ago and almost as long ago set aside as irrelevant, in view of the essential differences in the aims and spirit of the music in question. T.

## Stokowski and Virtuosity

The Philadelphia Orchestra, Leopold Stokowski, conductor, Carnegie Hall, Oct. 15, evening:

Gagliarda.....Frescobaldi-Stokowski  
Symphony No. 4 in E Minor.....Brahms  
Overture, *The Roman Carnival*.....Berlioz  
*La Cathédrale Engloutie*.....Debussy  
Suite from *The Firebird*.....Stravinsky

Like all its predecessors over a span of years sufficient to have brought about a new orchestral perspective in New York, the opening concert of the Philadelphia Orchestra's annual series was an "event." The crisis in the affairs of the orchestra at the close of last season, when Mr. Stokowski resigned as general musical director, was contributive, if only through a sense of relief in a continuance of the old order, to the interest of this particular opening. Moreover, the program was one compounded of elements certain to have a wide appeal. Mr. Stokowski is not the man to start the season with the wrong music.

The conductor brought his orchestra to its feet after each of the compositions played. Performances throughout were of the order to remind any retrospective listener that it was Mr. Stokowski with same band that first taught New York the meaning of the term virtuosity, as applied to modern orchestral playing. The evening was one of tonal splendor and taut nerves, with some overblowing on the part of hard-driven woodwinds and brasses as the only flaw in an ensemble as highly perfected as it was vital and scintillant.

At this late date only the uninitiated could have been greatly surprised at the whipping up and the slowing down of sundry passages of the Brahms symphony in a manner not easy to reconcile with the plain letter of the score. Nor was the cut in the finale of the *Firebird* cause for any new raising of the eyebrows. Like the splendor and the nervous energy of the playing, characteristic and personal details of a controversial nature were to be taken for granted. A definite contribution was made to the pleasures of the young season by Mr. Stokowski's suave transcription of the Frescobaldi Gagliarda, originally a work for cembalo and organ. And for those not too much concerned with the tonal dimensions of the original piano prelude, the Debussy elaboration was one richly stimulating in performance. The reviewer happens to like *The Roman Carnival Overture*. It was gorgeously played. T.

## Klemperer Gives New York Premiere of a Novelty by Schönberg

New York Philharmonic-Symphony, Otto Klemperer, conductor, Carnegie Hall, Oct. 17, evening:

Prelude to *Lohengrin*.....Wagner  
Suite for String Orchestra.....Schönberg  
(First time in New York)

Symphony No. 5.....Tchaikovsky

Time was when the atonal modernists were accused of writing their music in the normal harmonies of the key system and then achieving the discordant by altering individual notes and phrases so as to upset the tonality. In listening to the new suite for strings which Schönberg conceived as music for school orchestra, and which had been heralded since its recent premiere in Los Angeles as representing an abandonment of the composer's still enigmatic



Transocean

Arnold Schönberg, Whose New Suite for String Orchestra Was Given a New York Premiere Under Klemperer

twelve-tone system, one was tempted to suspect a reversal of the process. The music sounded as if it might have been written atonally, and then, by an ingenious shifting of intervals, so transformed as to sound harmonious according to the traditional canons of pre-Schönbergian art.

But the Suite remained strange-sounding music, for all its apparent orthodoxy. Old dance forms like the minuet, gavotte and gigue, as well as the Largo-Allegro and Adagio that preceded them, were put through complicated contrapuntal paces that attested the waywardness of the Schönbergian muse as emphatically as ever did the baffling harmonic idiom he here abjured. There were obvious melodies, but singularly sterile ones. The work clearly was that of assured mastery, but a mastery that twisted and distorted the structural line, the while the musical content dried up at the touch. Rhythmic vigor and variety, plus an unmistakable individuality of instrumentation, could not make this music "alive." It was mental music, paper music, music of the lamp. It is inconceivable that school orchestras will be able to play it or school music leaders conduct it. All of Mr. Klemperer's formidable musicianship seemed necessary to achieve the highly creditable delineation the work received. Of itself, and in performance, the Suite is a *tour de force*, but not one to stir a reaction stronger than curiosity or wonder.

The concert otherwise was marked by good playing, if with individual details of tempi and treatment that were, to say the least, arguable.

This program was repeated exactly as above on the following Sunday afternoon. T.

During a Wagner week held in Detroit this past summer, the uncompleted fragments of *Wieland the Smith* were presented.

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## Philadelphia Orchestra Adheres to Accepted Masters in Recent Lists

### Stokowski Conducts Works by Brahms, Debussy, Stravinsky and Two of His Own Transcriptions—Bach-Wagner Programs Heard and First Youth Concert Given

PHILADELPHIA, Oct. 20. — Though featuring two transcriptions by Leopold Stokowski of older music, and two novelties, one an antique Japanese composition of the eighth century and the other a contemporary work by Tibor Serly, a viola player of the orchestra, the recent programs of the Philadelphia men have adhered to the accepted masters, either those of traditional greatness or those more recently admitted to the ranks of musical notability. The second pair of concerts on Oct. 11-12 included:

Gagliarda	..... Frescobaldi
Symphony No. 4 in E Minor	..... Brahms
Roman Carnival	..... Berlioz
La Cathédrale Engloutie	..... Debussy
The Firebird	..... Stravinsky
Etenraku	..... Konoye

This program was dedicated to the one hundredth anniversary of the birth of Theodore Thomas (born Oct. 11, 1835) and Mr. Stokowski made a brief address of tribute to his pioneering work for orchestral music in America, emphasizing the fact that much of the present harvest was due to Theodore Thomas's sowing. The instrumentation of the stately Frescobaldi number was chiefly in the winds and brasses, with interesting effects. A strongly individualized reading of the Brahms symphonic swan song offered opportunities for disputation as to some of the tempi. The Debussy number was also a Stokowski transcription, for a full orchestra of more than a hundred, a multiplication, which while it permitted dramatic effects, lost some of the characteristic Debussyan delicacy of conception of the original.

#### Japanese Work Interesting

The colorful Roman Carnival and the Firebird Suite were marked with familiar Stokowskian traits of fervor and glamor. The authentic Japanese composition, transcribed for modern orchestra by one of the important Nipponese conductors, fulfils, as Mr. Stokowski pointed out in a preliminary comment, the aim of Oriental music, of establishing a mood and maintaining it throughout. The result of this repetitive pattern music is monotonous to Occidental ears but it has charm when its functional purpose is understood. Konoye has approximated the tone colors of the original instrument, using strings minus contrabasses, woodwinds, brasses minus the bass section, and of course much percussion.

#### Orchestra in Mid-Season Form

The orchestra played with virtual mid-season proficiency and smoothness, doubtless due to the fact that the organization is almost intact from last year. Isadore Gusikoff, for several seasons in the 'cello section, succeeds Willem van den Berg, as principal, Victor Gottlieb comes to this section, Benjamin Sharlip has been added to the second violins, Leonard Mogill to the violas, and Edna Phillips has returned as principal harpist.

The first of the seasons' cycle of four Bach-Wagner programs was given

on Oct. 18 and 19 with the following program:

Brandenburg Concerto No. 2 in F	..... Bach
Sarabande	..... Bach
Concerto in D Minor for Two Violins	..... Bach
Rienzi Overture	..... Wagner
Prelude to the Third Act of Tannhäuser	..... Wagner
Bacchanale and Venusberg Music from Tannhäuser	..... Wagner
Six Dance Designs	..... Tibor Serly

Contrasts make for beauty as much as congruities, and the juxtaposition of the serene content and classical form of Bach and the sensuous and impassioned concepts of Wagner in freer form was most impressive. In the Bach works a reduced orchestra was used. The Brandenburg had as soloists Alexander Hilsberg, violin; William Kincaid, flute; Marcel Tabuteau, oboe, and Saul Caston, trumpet. These instruments were duplicated in the orchestra, the duplicates however playing separate parts and not merely doubling the solo parts. The soloists for the concerto were Eudice Shapiro, a recent young graduate of the Curtis Institute, and Alvin Ridnitsky, a fourteen-year old pupil of Frederick Hahn. Both young soloists proved thoroughly competent, displaying both good tone and technique.

#### Wagner Works Well Played

An attractive reading of the spirited Rienzi Overture and of the third act prelude to Tannhäuser, rarely heard on orchestral programs despite its rare beauty, opened the Wagnerian section, which was concluded by a highly emotionalized presentation of the Paris version of the Bacchanale. This had the vocal assistance of a chorus of the Woman's Glee Club of the University of Pennsylvania, Harl McDonald, conductor, according to the program.

Mr. Serly's composition is completely up to date, one of the sections being Fox Trot 1935. He conducted the work, as he did a program of his compositions last summer in his native Budapest and proved alert and dominantly certain of his desires and effects on the podium. Most effective was the finale, Dragons, wrought to a resounding climax.

#### A Youth Concert

The first of the Youth Concerts was given on Oct. 10. In addition to Berlioz's Roman Carnival Overture, Brahms's Fourth Symphony and the Stravinsky Firebird Suite taken over from the regular orchestral concerts, the list included the Prelude to the third act of Wagner's Tristan und Isolde, Piano Concerto in E Minor by Chopin, and the songs Taps, Schubert's Serenade, Columbia, The Gem of the Ocean and Youth Song.

Sol Kaplan, sixteen-year-old soloist in the concerto, a pupil of Mme. Isabelle Vengerova, at the Curtis Institute, and winner of solo honors after a competitive audition, gave a remarkably talented presentation of the solo part, displaying a full smooth tone and maintaining thorough cooperation with the orchestra. Robert Bloom played the offstage English horn solo in the Tristan. As an extra the prelude to the third act of Lohengrin was offered and demands for more resulted in Mr. Stokowski's starting the orchestra on Sousa's El Capitan March, and himself marching offstage with military bearing.

W. R. MURPHY

# PIETRO YON

## Concert Organist

### ACCLAIMED BY NEW YORK PRESS

in RECITAL at CARNEGIE HALL

OCTOBER 16, 1935

#### TIMES, OCT. 17, 1935

Few organists attain the fluid ductility and elasticity of tone in cantilena which graced the playing put forth by Pietro Yon at his Carnegie Hall recital. Whenever a selection or movement in slow tempo was the offering, one settled back contentedly satisfied that by means of this uncanny command of cantabile the ear would be caressed by dulcet sounds. Offerings in this category were, furthermore, certain of wide appeal through the unflagging imagination, the sensitive poetry, native to this organist of St. Patrick's, and his restrained taste in registration. . . . Mr. Yon displayed not only his exceeding cleverness as contrapuntalist but also a deal of melodic charm.

#### SUN, OCT. 17, 1935

. . . His registration was generally tasteful and musicianly, his threading of the polyphonic texture in both the prelude and fugue finely accomplished. . . . Mr. Yon avoided exaggeration of effects . . . he set the theme clearly before the listener from the outset and kept it prominently in hearing through the involutions of the fugue.

#### POST, OCT. 17, 1935

It need hardly be stated that throughout the evening Mr. Yon revealed himself the finished virtuoso and thoughtful musician. The colossal instrument under his persuasive hands (and feet) became a thing of uncommon flexibility, of plastic nuances, and great tonal beauty. . . . Especially in the slow movements, by the free and lyric suppleness of the tone, did Mr. Yon superbly transcend the common limitations of the organ.

#### IL PROGRESSO ITALO-AMERICANO, OCT. 18, 1935

Pietro Yon is a magician of the organ. He not only knows all its secrets, but he knows all its astonishing effects. . . . Yon electrified his audience with a first performance of his Sonata Prima, which not only shows him to be a composer of distinction, but also displays the unusual ability of the great organist.

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#### HERALD TRIBUNE, OCT. 17, 1935

. . . Mr. Yon was much to be thanked for giving Bach a considerable share in this recital, in performances which proved highly skilled from a technical point of view, expressive, artistically registered, while conservative, seeming to avoid flamboyancy or emphasized display. The first movement of Mr. Yon's own sonata was characterized by appealing tunefulness of a Latin savor and a somewhat pastoral atmosphere in its well wrought measures.

#### AMERICAN, OCT. 17, 1935

Pietro Yon, who is organist at St. Patrick's Cathedral, gave one of his rare recitals in Carnegie Hall last evening. He prepared and presented a remarkably interesting collection of works, compositions that were originally intended for performance on the organ but, more often than not, heard as either orchestral or piano transcriptions.

He played Bach's Second Concerto as his first offering, giving to that number a lofty and inspired interpretation, commanding the manuals and pedals with expertness and effect. The same composer's G Minor Choral Prelude and the A Minor Prelude and Fugue, were read with musicianship, grasp and technical command that are familiar and admired qualities of Mr. Yon's art.

#### WORLD-TELEGRAM, OCT. 17, 1935

Mr. Yon played with the technical and interpretative mastery of the serious artist. . . . His sense of line and continuity and his feeling for balance and proportion were as over-seers in bringing everything into proper perspective.



## CLEVELAND FORCES INAUGURATE SERIES

Rodzinski Conducts Music by Hindemith, Bach, Brahms and Richard Strauss

CLEVELAND, Oct. 20.—Artur Rodzinski opened his third season with the Cleveland Orchestra at Severance Hall on Oct. 10, choosing for the opening program of the orchestra's eighteenth season Bach's Toccata and Fugue in D Minor, orchestrated by Julius Wertheim; the symphony, Matthias the Painter, by Hindemith; Strauss's Dance of the Seven Veils and the Fourth Symphony of Brahms.

Interest centred on the three Hindemith excerpts, Angelic Concert, Entombment, and The Temptation of Saint Anthony, from an unperformed opera, the first orchestral music by Hindemith to be offered the Cleveland public. Informed musicians had looked forward with eagerness to Mr. Rodzinski's presentation of this contemporary music, and they responded with gratified enthusiasm to his masterly communication of the composer's intentions. The wealth of fine detail, beautifully presented by Mr. Rodzinski's players, suggested the perfection of a Dürer print.

### Moderns May Figure Largely

Starting thus boldly in the opening program with the Hindemith music, Mr. Rodzinski announced his intention of enlivening the season with more modern compositions. The second concert will include Castelnuovo-Tedesco's new concerto, I Profeti, with Jascha Heifetz as guest soloist, and a Tango for Orchestra by Sonzogno.

In commemoration of the late Charles Martin Loeffler, with whom from its beginning the Cleveland Orchestra had a special association, Mr. Rodzinski will devote half the program of Nov. 14 and 16 to the music of this composer. In doing so he will add a new Loeffler work to the seven already included in the Cleveland Orchestra's repertoire. This is The Canticle of the Sun, for voice and small orchestra, with Nevada Van der Veer, as soloist. The Pagan Poem will be played, with Boris Goldovsky at the piano.

New players in the orchestra are Ernest Kubitschek, solo bassoon, Louis Davidson, solo trumpet, Roland Wagner, tympani, and Warren Burkhart, second trombone.

ERNESTINE ALDERSON

## Midsummer Night's Dream Film in Premiere



© Vitagraph

Titania at the Head of Her Band of Fairies in One of the Glistening, Moon-shot Scenes from Max Reinhardt's Film Version of Shakespeare's Masterpiece

IN the greatly heralded screen production by Max Reinhardt of Shakespeare's *A Midsummer Night's Dream*, with music by Mendelssohn, arranged by Erich Korngold, there is much of beauty from the cinema point of view. Motion picture fans were undoubtedly stirred to enthusiasm at the premiere in New York's Hollywood Theatre on Oct. 9. That this reaction was duplicated by lovers of Shakespeare and by those familiar with Mendelssohn's bewitching masterpiece is open to question.

In adapting Shakespeare for the silver screen, it is, and undoubtedly always will be, necessary to make extensive cuts in the text. For the same reason, possibly, the necessity arose for doing things to the Mendelssohn score. As a matter of fact, if one had never heard this music intact as it came from the composer's pen, Mr. Korngold's version might pass as excellent accompaniment to the picture, though there seems no adequate reason for scrapping the delicious lullaby for female voices, *Ye Spotted Snakes*. Bits of the Nocturne cropped up here and there, but, if memory serves, it was never played intact. Several of the Songs Without Words were used effectively, the Duetto, the Spring Song and the G Minor Gondoliera, and there were memories of the Scotch and Italian Symphonies.

The dancing under the aegis of Bronislawa Nijinska, sister of the great dancer, was only average. It lacked lightness, of all things, and smacked of the theatre rather than the open air.

In principal roles were Victor Jory as Oberon; Anita Louise as Titania; Mickey Rooney as Puck; Olivia de Havilland as Hermia; Jean Muir as Helena; James Cagney as Bottom; Joe E. Brown as Flute; Hugh Herbert as Snout; Frank McHugh as Quince; Ross Alexander as Demetrius; Dick Powell as Lysander; Ian Hunter as Theseus and Verree Teasdale as Hippolyta. Such singing as was done by several of them needs no comment here. William Dieterle was the director.

### Effects of Rare Beauty

The film abounds in picture effects of rare beauty. A cobweb, for instance, jeweled with dew, grows before your eyes into a veil for Titania. Moon fairies glide (a trifle too deliberately, perhaps) down moonbeams and there is, of course, a great deal of soaring through space, all of which is fairly convincing.

If you wish to revel in a world of make-believe rather well done, the film will strike you as a masterpiece. If you wish your Shakespeare and your Mendelssohn

simon-pure, you will be less highly edified. Much has appeared in print concerning Mr. Reinhardt's being a deep student of Shakespeare. If this be true, his film shows little evidence of it. H.

### ADD TO PIANO SERIES

Harcourt, Brace and Company Issue Collection from 18th Century

Fifty compositions by French, German, Russian, Polish and Italian composers of the latter part of the eighteenth century have been selected by Albert E. Wier for inclusion in the third volume of The Pianist's Music Shelf, published by Harcourt, Brace and Company, New York. Entitled *The Days of Schubert, Weber and Mendelssohn*, the book emphasizes, in point of number, the works of these men, but includes as well a miscellany of compositions by other writers of the same period.

There are a number of worthwhile transcriptions including Berlioz's *Ballet des Sylphes*, two selections from Schubert's *Rosamunde*, the overture to the *Barber of Seville* and others. Ten of Mendelssohn's *Songs Without Words*, numbering most of the better ones, are an important feature. As usual with this series, brief biographical and program notes, as well as portraits of the composers are distributed through the book. R.

A choral concert by a group of 1,500 voices under the baton of Carlo Taglia-pietra was recently given on the Piazzo San Marco in Venice.

## PITTSBURGH BEGINS NEW MUSIC SEASON

Rethberg Soloist with Symphony Society—Other Clubs Are Active

PITTSBURGH, Oct. 20.—The Pittsburgh Symphony Society began the current concert season here on Oct. 13 with Elisabeth Rethberg as soloist and Antonio Modarelli's reassembled orchestra. Glazounoff's Fourth Symphony, a Bach-Abert Chorale and Fugue, Hungarian Dances of Brahms-Dvorak, and Three Palestinian Pastels by Harvey Gaul, given for the first time, were on the program. Mme. Rethberg sang *Dich Theure Halle*, *Ritorna Vincitor* and three Lieder to orchestral accompaniment, Schubert's *Gretchen am Spinnrade*, and Strauss's *Morgen* and *Cae-cilie*.

### Tuesday Musical Club Gives Benefit

The Tuesday Musical Club gave a benefit concert for the scholarship fund on Oct. 8 at the home of Minna Kaufmann-Ruud in Foxchapel. Oscar Davis, violinist, and scholarship winner, Editha Weikal, and Hazel Peck Speer contributed the musical program.

Since the departure of Hulda Lefridge for residence in New York, the management of the Schenley Morning Musicales has been assumed by Rosalyn Krokover, former dancer with the Chicago Civic Opera Company, and Earl Wild, Pittsburgh composer-pianist. Mr. Wild and Madeleine Cuneo, contralto, and winner of the *Sun-Telegraph's* Jubilee Prize in June, gave the first program on Oct. 10.

A new and welcome member of Pittsburgh's music colony is Francis Aranyi, Hungarian violinist from Budapest, who will head the violin department at Duquesne University. Mr. Aranyi is a pupil of Hubay, Willy Hess and Marteau. J. FRED LISSFELT

### James Levey Departs for Canada

James Levey, first violinist of the Hart House Quartet left New York Oct. 17 to join that organization, which will shortly begin its tour throughout Canada and the United States.

Mr. Levey's daughter, Lorna, was married on Oct. 16 to Frank Morgan Howe, Jr., at the residence of Dr. and Mrs. Frank Bierhoff of New York.

### Felix Salmond in Concert at Camden, Me.

In the last issue in a notice of a concert given in August at Camden, Maine, incorrectly referred to as Camden, N. J., the name of Felix Salmond, noted cellist, was inadvertently omitted. Mr. Salmond appeared with Boris Goldovsky, pianist, in the Brahms Sonata in F.

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# The Heritage of Hawaii Reflected in Its Music

**Noted Conductor on Recent Visit Analyzes Influence of White Man—The Classic Tradition a Richly Expressive Background**

By NATHANIEL SHILKRET

HONOLULU, Oct. 15.

Hawaii, land of beauty and charm, had once, before the influx of the white man, a music typically tropical. However, it never sounded savage in the same manner that African music and particularly African tribal music, does to us. The chant and the hula were the two forms of Hawaiian music.

The chants (or recitative) of old Hawaii were mostly monotones, melodies, of one tone, depending upon their text and voice inflexion to keep them from becoming monotonous. The *meles* or chants, when sung properly, have a strange fascination even to the listener who does not understand their full meaning. In other words, the performer depended upon rhetoric rather than melody to make himself effective. Although the melodic line was limited, one must not get the impression that this made the artist's lot much easier.

There were well defined standards of excellence in performing the *mele*. The chief requisite was a deep and powerful chest tone with an ability to hold the breath almost indefinitely. The art of the chanting used to require training from childhood. Dynamics were much utilized—an increase and diminution of tone was greatly admired. Some old Hawaiians referred to this as "the voice going high or low," but with the limited note variation there is no doubt that volume and not pitch was referred to.

Then there was the hula—short melodic phrases with rhythmic patterns suitable for dancing or dancing and singing. One great difference between chants and hulas is that chants are practically always recited by one soloist while the hula, less free in expression and more rhythmic, is often sung in duets or group singing. Of the two forms, hulas have been recently adapted by composers for modern popular songs and dances, although they seldom use the chants. These ancient chants and hulas, when not used for commercial purposes, have a beauty that is characteristically different from other tribal music.

## The White Man's Influence

Now let us see what the contact with the white man and his occidental music has done for Hawaii. Before going into details, let me say that the Hawaiians are the most good-natured people in the world and if they find a new instrument or a new line of melody that tickles their fancy, they will in their own way utilize it and change it to suit their own style.

Such was the influence of Professor Berger, a German musician imported to the islands in the last century. He introduced German hymns to the native band and the result was such melodies as Hawaii Pono, Aloha oe and Na lei o Hawaii (Song of the Island), the first by Berger, the second by Queen Liliuokalani and the last by Charles E. King. These melodies, though they might be called "pretty" in themselves, depend a good deal on the easy, mellow, and what we have come to call Hawaiian style, for their success.

Only in recent years did the steel

guitar come into vogue, but the Hawaiians took to it like ducks to water. It tickled their palates and gave them the feeling of an indefinite sliding of pitch which was akin to the old singing of the chants. Many attempts have been made to write successful tunes like Aloha oe, but only a few composers have been able to because simple tunes are not so easy to write as they look. Our Stephen Foster melodies are an example—who has been able to duplicate his art in his own field?

The last phase of the light popular music has been the writing of fox-trot tempo melodies, either in love songs or folk comedy tunes. Johnny Noble, King, Anderson, Harry Owens and even some of the American composers have added to this list. Out of these, a few will remain with us for a long time, just as in our popular tunes a few of the old ones have lasted—East Side, West Side, Alexander's Ragtime Band, etc. They will have their own value and place in light entertainment.

But for the serious and more noble sentiments of the classic composer, if

he wishes to express the richness of his tradition and the virtue strength of the old race, he must go back to the chants and hulas of their classic period—the chants and hulas sung for their great kings and queens—an art fostered by an independent royalty and people. How he will interpret these moods in the modern idiom will depend upon how much of the traditional music he absorbs and to what extent his genius can stir the people of today.

## Rosalie Housman to Give Musicale Series with Assisting Artists

Rosalie Housman, composer and lecturer, will give a series of four mid-afternoon musicales on Nov. 11, Dec. 9, Jan. 13 and Feb. 10, at the Women's National Republican Club, New York, in association with Mrs. J. Harrison-Irvine. She will be assisted by Frank Sheridan, pianist; Ethyl Hayden, soprano; Louise Arnoux, mezzo-soprano, and Max Pollikoff, violinist. The titles of her programs are Bach and Handel.



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## Saint-Saëns's 100th Anniversary—Versatility His Strength and Weakness

TO many still living it may seem a mere yesterday since Samson et Dalila was first mounted at Weimar, since the Danse Macabre first startled and amused the music world, since Charles Camille Saint-Saëns was still prominent in the newspaper columns as a much-traveled and highly esteemed pianist, conductor and organist. Yet, on Oct. 9 of this year, was celebrated the 100th anniversary of Saint-Saëns's birth.

Chronologically, Saint-Saëns was a contemporary, and, as a member of the Société Nationale de Musique, he protested loudly against the almost universal neglect of French composers of his time. Considering the direction in which French composition was headed, however, it becomes clear that Saint-Saëns was no "modern"—that he was, if not a genuine reactionary, at least something of a belated classicist who turned naturally and confidently to the musical verities of the past, the while he waged a tireless battle for an uncharted evolutionary process with which he could not identify himself creatively. Thus the progress of French music gradually and inevitably transposed him from chief of the progressive camp to leader of the conservatives.

Versatility and brilliant facility were the principal hall-marks of Saint-Saëns's genius. They were evident almost in babyhood when he astounded all comers with his Mozartian precocity, particularly in piano playing. These qualities also constituted, or perhaps contributed to, his principal weakness. Versatility and effortless facility invite superficiality, and many will maintain that profundity was not an attribute which Saint-Saëns possessed in abundance. They will point to the rapidity with which the compositions he produced

in prodigal numbers in every important musical form are being retired to the museum shelves. How many of his expert and felicitous works, they will ask, are to be heard today (scarcely fourteen years after his death) except Samson, Danse Macabre, two or three piano concertos, the B Minor Violin Concerto, D Minor Sonata for 'cello and piano, the F Major Trio and occasional excerpts from The Carnival of Animals? What has become of his thirteen other operas, the great quantity of religious music, the many orchestral and chamber compositions, the songs?

THESE are legitimate questions, and apparently unanswerable in favor of the scholarly Parisian. Saint-Saëns is well on his way to eclipse. Whether he finds himself on this heavy traffic highway because of real inferiority, or merely because he is no longer fashionable is a matter not to be settled in an October afternoon. Resplendent revivals in distant generations have occurred before this, and we are in no position to deny such a triumph to Saint-Saëns, however gloomy his present prospects seem to be.

In life, Saint-Saëns served the muse inordinately well. The imposing standards and exquisite workmanship of his own creations at once fortified, enhanced and proclaimed the whole symphonic school of France as a high-born manifestation of the tonal art that was not to be denied. He was a traveling ambassador, throughout the world, of the finest in French culture. And he was in the front line of executive musicians in three fields. As a scintillant intellect of many facets, he brought to his craft a type of distinction that not many men in history have had the power to bestow.

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## Personalities



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On the Set—Gladys Swarthout, Between "Tales" in Her New Picture, Rose of the Rancho, with John Boles, Who Plays Opposite Her (Left), and John E. Otterson, President of Paramount Pictures, Inc.

**Iturbi**—A French musical periodical quotes José Iturbi as having said that the music of the future will be born in America.

**Damrosch**—Using Walt Whitman's poem, Captain, My Captain, as a basis, Walter Damrosch has completed an Abraham Lincoln Song. It is an extended composition for baritone solo, a large chorus and a full orchestra.

**Boulanger**—Succeeding the late Paul Dukas, Nadia Boulanger has been appointed to the faculty of the École Normale de Musique in Paris. She will have the collaboration of Igor Stravinsky, who will examine her pupils periodically.

**Lamond**—One of the soloists at the Liszt celebration to take place next year in Budapest in honor of the 125th anniversary of the birth and the fiftieth of the death of the Hungarian composer, will be Frederic Lamond, one of the few surviving pupils of the Abbé-Virtuoso.

**Lehmann**—In order to make herself thoroughly comfortable here for the winter season, Lotte Lehmann, the noted soprano, has transported to New York her entire Vienna establishment, including two maids, two dogs and all her household goods.

**Stueckgold**—Shortly after her return from Europe last month, Grete Stueckgold took out her first citizenship papers. "In America," the diva said, "an artist can keep more of the money that she earns than in any other country. Another thing is that America is the country for women. Here, I do not feel fettered in any way."

**Stokowski**—In spite of the fact that he has more than once given a public rebuke to Philadelphia Orchestra audiences for applauding at the wrong time, Leopold Stokowski congratulated the audience for signifying their approval of Harl McDonald's Rhumba Symphony by clapping between movements at its recent performance in the Quaker City under Mr. Stokowski's baton.



# What They Read Twenty Years Ago

In MUSICAL AMERICA for October, 1915



Three Noted Boston Musicians Who Were Neighbors in Medfield, Mass., Twenty Years Ago. From the Left: the Late Charles Martin Loeffler, Heinrich Gebhard, Pianist, Who Was Intimately Identified with Loeffler's Music and for Many Years the Only Pianist to Play the Solo Part in His A Pagan Poem, and the Late Georges Longy, Formerly First Oboe of the Boston Symphony

## Still Undetermined

(Headline) Here is an Artist, What-  
ever His Name. Graveure (Or Douth-  
itt) Gives Recital at Aeolian Hall—A  
Voice of Fine Quality.

1915

## Me an' Him, Too!

Emil Sauer has no great faith in the  
efficacy of state examinations for deter-  
mining the qualifications of music  
teachers.

1915

## How Hideously True!

Some opera singers are like noble  
churches: they are not properly appre-  
ciated until they are in ruins.

1915

## And a Good Job, Too, No Doubt

Although we hear much about the  
camp concerts arranged for the British  
and French soldiers at the front by con-  
cert parties, we have heard nothing of  
any such effort to amuse the Russian  
soldiers. The reason for this is, they  
prefer to make their own music.

1915

## That Hiatus

Despite various rumors fixing the  
date of the next Bayreuth festival, the  
heads of the house of Wagner have is-  
sued a public statement to the effect that  
not until the war is over will any defi-  
nite plans be made.

1915

## Genesis of the Talkie

Dr. Lee De Forest has perfected a  
means of producing music from the  
vibrations of an electric current. He says  
he can make music from light.

1915

## Well, Think of That!

On a charge of obtaining \$300 from  
Dr. Karl Muck on false pretenses, Fred-  
erick Blank was arrested in San Fran-  
cisco during the Boston Symphony's  
recent visit there.

1915

## Later, "Tamaki"

(Headline) REAL JAPANESE  
BUTTERFLY Rabinoff Imports Miura  
Zukkerly San Who Sang Role in  
London.

1915

## Music As Science

(Continued from page 7)

have praised the theoretical work of Mr.  
Gold at one time or another. The Chicago  
Musical College and the Boguslavski Col-  
lege of Music in Chicago have both given  
him honorary degrees in music.

It is therefore fitting that the final aim of  
Julius Gold is to establish a School for  
Music Study and Research in San Francis-  
co where his theories can be truly espoused.

"I feel that music adheres to the laws of  
evolution, as does everything human," ex-  
plains Mr. Gold. "It moves in a straight  
line forward in spite of the appearance to  
the contrary and the efforts on the part of  
certain composers to drag or force it aside.  
Ziehn once said that every art has a natural  
course and that it cannot jump or revolt  
but must continue in one direction.

"I agree. The tendency of modern music  
is revolution, and like all revolutions, it will  
die. Even though every revolutionary is a  
genius of some sort, only the work of  
evolutionists will live. Schönberg started  
on a new path and forgot everything that  
went before him. Stravinsky perhaps may  
be good in his own medium, but in the old  
idiom he is flat. I am out of sympathy  
with these moderns.

"I think Richard Strauss the greatest  
living composer, and Dohányi and Enesco  
are next on my list of favorites."

## Boston Symphony Opens

(Continued from page 3)

if the interested listener could observe  
the score and note the many structural  
innovations present in the Second Sym-  
phony, he would inevitably acquire a  
new respect for this Finnish composer.

No one of the audiences present for  
this pair of concerts would have had any  
difficulty in appreciating the reported  
enthusiasm of both composer and audi-  
ence for Dr. Koussevitzky's reading of  
the score at the Sibelius Festival in  
Helsingfors. The Boston players gave  
a performance which stirred one's imag-  
ination and called forth an unusual dem-  
onstration from the orchestra patrons.

Nor was Brahms, the titan, at all  
eclipsed in performance by Sibelius, the  
great. The Brahms Fourth, as most  
critics agree, is one of Dr. Koussevit-  
zky's most illuminating revelations of  
this composer and upon this occasion  
there was apparently no point of em-  
phasis which escaped him. In all, a pro-  
gram presented with mid-season virtu-  
osity.

## Kreisler Again Delights

On Oct. 13 Fritz Kreisler opened his  
concert season with a notable recital in  
Symphony Hall. His program, besides  
five of his own compositions and two  
transcriptions of French works, in-  
cluded The Devil's Trill Sonata of Tar-  
tini, the Sarabande and Gigue from the  
Partita in D Minor of Bach and  
Viotti's A Minor Concerto.

Mr. Kreisler again demonstrated to a  
delighted audience all the qualities of  
beautiful tone, decisive phrasing and  
excellence of interpretation which have  
placed him (and kept him) in the posi-  
tion of the foremost violinist of his gen-  
eration. Although there probably will  
come a time when his technique will  
falter, there never will be a time, as  
long as he chooses to play in concert,  
that his interpretative instinct will be-  
tray him. There are dimensions of depth  
and breadth in his reading of the  
classics which are models.

Although the program appeared to be  
dominated by the name Kreisler, it was  
very far from being a "one man show"  
for the simple reason that Kreisler, the  
composer, has the ability to conceive  
and execute melodies stylistically con-  
curring to the period to which he at-  
tributed them in the days before the real  
identity of the composer was revealed.

GRACE MAY STUTSMAN

## Naumburg to Head Town Hall Committee

A special Town Hall music commit-  
tee was recently appointed for the pur-  
pose of supervising and directing the

musical activities and policies of the  
auditorium with Walter W. Naumburg  
as its head. Other members are Mrs.  
Harry W. Chase, Mrs. Frederick T.  
Steinway, Mrs. Hermes Fontaine, Wil-  
liam Ziegler, Jr., Mrs. Harold V. Milli-  
gan, Mrs. Leonard Hill and Mrs. Fred-  
erick A. Muschenheim.

## Music Contests, Bane or Blessing?

To the Editor of MUSICAL AMERICA:

The harvest of high school music con-  
tests has been completed, and many are  
again trying to estimate their educational  
value. As one who is frequently called  
upon to judge contests, I find them wanting  
in respect to many of the benefits imputed  
to them.

The proponents of these contests affirm  
that many young people who otherwise  
would have shown no such inclination are  
thereby caused to play instruments. Let  
this purely numerical advantage be admit-  
ted without argument. Can music prompt-  
ed only by the desire to excel others bring  
real spiritual stimulation? I believe not.  
Music which energizes both performer and  
listener is motivated by a far different urge.

The performance of a piece of music  
is not a forthright game in which one  
can see plainly who touches the tape first,  
but an individualized expression of beauty.  
The sorting and evaluation of such ex-  
pressions seem foreign to the proper realm  
of sportsmanship. Many young contest  
players have found their lives soured  
rather than sweetened by their experience.

Can the benefits ascribed to contests be  
obtained in some other way? I believe  
that they can. I propose the following as  
a substitute for the win-or-lose contest  
plan. A national guild of young players,  
each of whom shall be entitled to win the  
honors suitable to his advancement. The  
beginner who has successfully made the  
first steps in the mastery of his instru-  
ment shall be entitled to the apprentice's  
grade; the performer who has advanced  
his playing to the point of utility shall be  
entitled to the craftsman's distinction; and  
the performer who has brought his playing  
to a point approaching artistry shall be  
honored with the highest gradation, one  
indicating a substantial progress toward  
mastery. Within each gradation there  
shall be the implication of equality. In  
some such way the ambitions of young  
players could be stirred without deflecting  
music from its proper prerogative as an  
implement of peace.

CHARLES E. FOUSER, De Kalb, Ill.

## Drive to Aid New York Women's Sym- phony Begins

A campaign to gain the aid of the  
women's clubs of the city for the New  
York Women's Symphony, Antonia  
Brico, conductor, which is to give a  
series of six concerts in Carnegie Hall  
on Nov. 12, Dec. 17, Jan. 7, Feb. 11,  
March 10 and April 14, began with a  
meeting on Oct. 9 at Steinway Hall.  
Delegates of women's societies and civic  
clubs attended and pledged support.  
Mrs. James H. Perkins is chairman of  
the orchestra committee.

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## Chicago Symphony Concerts

(Continued from page 3)

lowed by the Pilgrims' Chorus played by the 'cello choir and resolving into the brilliant finale of the overture. In the playing of these selections and like-



Underwood &amp; Underwood

Frederick Stock, Who Led the Opening Concerts of the Chicago Symphony

wise the Franck symphony, Mr. Stock, conducting as usual without score, disclosed his rare interpretative mastery, especially in the direction of flexible and subtly varied tempi.

Six new players were observed in the ranks: William Leavitt, violinist,

and five graduates of Eric DeLamar-ter's Civic Orchestra, Carl Racine, David Moll, Norbert Mueller, violinists; George Sopkin, 'cellist, and Harold Freeman, clarinet.

The annual financial statement of the Orchestral Association, as printed in the program, reveals a loss of \$27,024.72 on last season's operations.

MARGIE A. McLEOD

## THE MOSCOW CHOIR VISITS BALTIMORE

## Local and National Symphonies Add Interest to New Music Calendar

BALTIMORE, Oct. 20.—The local musical season had an auspicious start on Oct. 17 at the Lyric Theatre when the Moscow Cathedral Choir was welcomed by a very large audience. These singers gave evidence of careful preparation, and the capable conductor, Nicholas Afonsky, deserves full praise. The program covered many examples of Russian religious music and traditional tunes. This concert marked the first of the bookings by the local manager William Albaugh, who, this season is stressing attention to Russian musical art and artists with scheduled appearances listed for the Don Cossack Male Chorus, Sergei Rachmaninoff, pianist; Jascha Heifetz, violinist; the Monte Carlo Ballet and the Trudi Schoop Ballet. Lawrence Tibbett and Grace Moore are listed for separate programs.

The formation of the Handel Choir, a group of 300 local singers under Roman Stainer, marks the outcome of

the activities of Music Week programs of the past season. Through the indefatigable work of Katherine Lucke, Mrs. Charlotte Garrett, Mrs. C. Albert Kuper, president of the Baltimore Music Club, and others, a definite organization has been given its impetus with the assurance of the co-operation of the Baltimore Symphony which, according to Frederick R. Huber, municipal director of music, states that the initial joint appearance will be in December with a performance of The Messiah.

## Orchestra's Plans

The National Symphony, Hans Kindler, conductor, will add interest to the coming season by giving an increased number of concerts at The Lyric. The Philadelphia Orchestra, with Leopold Stokowski, and as guest conductors, José Iturbi and Eugene Ormandy, will also present programs to grace the musical calendar. Both visiting orchestras are appearing under the auspices of Ellen Elizabeth Starr, and under the local management of the T. Arthur Smith Bureau.

With the arrival of Ernest Schelling as conductor of the municipal orchestra, The Baltimore Symphony, Mr. Huber announced an outline for the municipal concerts to include regulation symphonic programs, the joint appearance with the newly formed chorus and a children's series, all of which are awaited with public interest.

FRANZ C. BORNSCHEIN

Outdoor concerts in the Parco in Milan were received with enthusiasm during the summer. The final program consisted of works by French and Italian composers.

## SEASON IN SEATTLE BEGUN BY RECITALS

## Societies, Clubs and a Trio Give Initial Impetus to Activities

SEATTLE, Oct. 20.—Four of Seattle's leading musicians and teachers inaugurated the concert season on Sept. 22 when a program was given by Mary Rychard, violin; Cornelia Appy, 'cello, and Anna Grant Dall, piano, playing the Beethoven Trio in C Minor and Chausson Trio in G Minor. Elizabeth Fournier, soprano, sang a Verdi aria and other songs.

The Seattle Musical Art Society opened its season with the annual presidents' reception, honoring former presidents including Pearl McDonald, Cecilia Schultz, Mabel M. Hughes, Clara Moyer Hartle, Mrs. Henning Carlson, Florence Duerr and Mrs. Burton W. Sawyer. A program was given by Mrs. Carlson, Beatrice Nelson and Ethel Livesley.

## Seattle Alumnae Club Meets

At the first meeting of the Seattle Alumnae Club of Mu Phi Epsilon, Lydia Pearl gave illustrations of Hebrew ritualistic music, and at the Thursday Music Club American music was featured. Seattle's fourth concert course was announced by the Associated Women Students of the University of Washington and will include Paul Robeson, Negro baritone; the Ballet Russe, Artur Schnabel, pianist, and Nino Martini, tenor.

DAVID SCHEETZ CRAIG

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## Joseph DeNardo Becomes Temporary Music Director of North Carolina Forces



Culberson  
Joseph DeNardo Takes the North Carolina  
Symphony Baton, Succeeding Lamar Stringfield

ASHEVILLE, N. C., Oct. 20.—Appointed as the temporary musical director of the North Carolina Symphony, following the resignation of Lamar Stringfield, who founded the organization three years ago, Joseph DeNardo assumed his new duties in September.

Mr. DeNardo received his musical education in his native Italy. Later he came to the United States and has been active as a composer and in band and orchestra enterprises. He is an instructor here in composition, harmony and trumpet, and has written a harmony text.

The orchestra, which will continue as an ERA project until Nov. 1, probably will be taken over thereafter by the WPA. The appointment of Mr. DeNardo was announced by Mrs. Thomas O'Berry, head of the North Carolina ERA.

## American Ballet Leaves for Transcontinental Tour

Before starting on its transcontinental tour on Oct. 15 the American Ballet, George Balanchine, maitre de ballet, was given a good-luck party by the ballet directors at the Beethoven Association in New York. The company of thirty dancers, with its orchestra and conductor, Sandor Harmati, set out in buses to give three montis' performances before returning to appear at the Metropolitan Opera.

The tour opened in Greenwich, Conn., the next stop being Bridgeport and New Haven, after which the company goes through Pennsylvania to the Middle West and then to the Pacific Coast. Alexander Merovitch of the Musical Art Management, the ballet's manager, is to accompany the troupe for part of the tour.

## Musicians' Club to Begin Activities on November 12

The opening concert of the Musicians' Club of New York, Frank La Forge, president, will be held at the Plaza Hotel on Nov. 12. Florence Easton, soprano, will be the soloist, assisted at the piano by Mr. La Forge. The Musicians' Club has selected the Plaza Hotel as their headquarters for the coming season.

## CIVIC MUSIC GROUP MEETS IN ROCHESTER

### Small Deficit Found—Series of Ten Concerts Named in New Season

ROCHESTER, Oct. 20.—The annual meeting of the Rochester Civic Music Association was held at the Chamber of Commerce on Oct. 8, and a deficit of \$1,731.67 out of a total business of \$254,000 was announced for the 1934-35 season. Arthur M. See, executive director, said that there had been a shortage in contributions at the beginning of the season of \$6,500, but that exceptionally heavy box-office returns plus careful economy reduced the deficit.

Boasting the largest contributors' list of any city in the country—7,110—Mr. See said that the willingness of Rochester citizens to support the association and the improved business outlook at the present time will place the association this season in an enviable position. He went on to say that the Rochester Civic Orchestra will again be heard over the NBC coast-to-coast network, and that the Metropolitan Opera Company will come again next spring if arrangements can be made to bring it here.

Reports of committees were read by Mrs. Robert Ranlet, chairman of the women's committee of the Rochester Philharmonic; Mrs. William Washburn, Gertrude Vayo, Simon Stein, Frederick Whitney and Leroy E. Snyder. The latter's report on the Sunday evening popular concerts given by the Rochester Civic Orchestra, Guy Fraser Harrison, conductor, showed an increase of 10,157 in attendance.

### Officers Re-elected

Officers re-elected for one-year term were Dr. George E. Norton, president; Thomas Hargrave, Mrs. Robert Ranlet, Arthur J. Lowenthal and Edwin Allen Stebbins, vice-presidents; Raymond L. Ball, treasurer; Frederick D. Whitney, assistant treasurer; Arthur M. See, executive secretary, and Gertrude Vayo, membership secretary.

Directors elected for three years were Edmund M. Alling, Leonard Lee Bacon, Mrs. Harry S. Beardsley, John P. Boylan, Herbert W. Bramley, Albert B. Eastwood, Marion B. Folsom, Mrs. Richard T. Ford, Thomas L. Foulkes, Frank E. Gannett, Dr. Howard Hanson, Thomas J. Hargrave, Sol Heumann, Albert A. Hopeman, Mrs. John Hill Kitchen, Frank W. Lovejoy, Arthur M. Lowenthal, Ranlet Miner, Ernest A. Paviour, Frederick T. Pierson, Harper Sibley, Leroy E. Snyder, Mrs. Douglas C. Townson, Dr. Alan Valentine, Mrs. George S. Van Schaick, Mrs. Bert Van Wie and Mrs. William F. Washburn.

Directors named for one year to fill unexpired terms due to death were Mrs. Carey H. Brown and Edward J. Doyle.

### Guest Conductors Listed

The association has announced a series of ten concerts to be given by the Rochester Philharmonic this season—five afternoons and five evenings—at the Eastern Theatre. The guest conductors will be José Iturbi, Igor Stravinsky, Fritz Reiner, Vladimir Golschmann, Guy Fraser Harrison and Sir Hamilton Harty. Mr. Iturbi will conduct two evening concerts, on Nov. 7 and 14. The Nov. 29 concert is a matinee and will be conducted by Mr. Harrison, with Max Landow, pianist, as soloist. On Dec. 5 Mr. Golschmann

will conduct, on Jan. 9 Mr. Stravinsky will conduct, and on Jan. 23 Mr. Reiner. The next three concerts on Jan. 30, Feb. 13 and Feb. 20, will be conducted by Sir Hamilton Harty, with Sandor Vas piano soloist on Feb. 13. The last concert of the season, on March 5, will be conducted by Mr. Harrison, with the Rochester Civic Chorus and guest soloists.

The Rochester Civic Music Association also has announced two concert series at the Eastman Theatre. Series A includes the opera Tosca given in English with guest artists, the Rochester Civic Orchestra and Mr. Harrison, conductor, on Oct. 25; Nino Martini, tenor, and Felix Salmond, cellist, on

Nov. 1, the Boston Symphony, Serge Koussevitzky, conductor, on Dec. 14; Faust in English with guest artists, the Rochester Civic Orchestra, Mr. Harrison, conductor, on Feb. 7 and Mr. Iturbi, pianist, on Feb. 28.

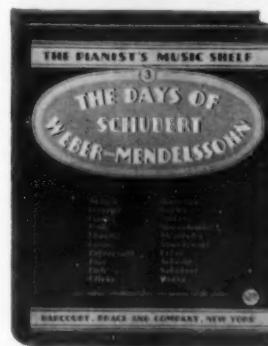
Series B opens with Tosca on Oct. 26, the Monte Carlo Ballet Russe on Nov. 22, Josef Hofmann, pianist, on Jan. 11, Faust on Feb. 8 and Lotte Lehmann, soprano, on March 20.

MARY ERTZ WILL

### Meta Schumann Song on Thomas Program

At his recital in the Town Hall, New York, on Oct. 27, John Charles Thomas will sing Meta Schumann's song, Your Presence.

## Just Published VOL. 3—THE PIANIST'S MUSIC SHELF THE DAYS OF SCHUBERT, WEBER and MENDELSSOHN



This volume, the third in "The Pianist's Music Shelf", presents the choicest works of famous French, German, Russian, Polish and Italian composers of the period from 1781 to 1809. Each composition is preceded by a paragraph of critical comment, and authentic likenesses of the composers are added wherever available. This is a companion volume to "The Days of the Harpsichord" and "The Days of Haydn, Mozart and Beethoven", which cover the period from 1540 to 1780. The volume comprises 224 pages, sheet music size, beautifully printed and attractively bound.

### COMPOSER INDEX

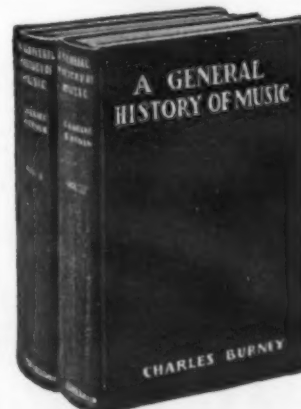
Alabiew.....The Nightingale  
Benedict.....Nocturne, Op. 82, No. 2  
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Bertini.....Pastorale  
Boëly.....Village Dance  
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.....Impromptu, Op. 142, No. 2  
.....Marche Militaire, Op. 15, No. 1  
.....Moment Musical, Op. 94, No. 3  
.....Scherzo in Bb Major  
.....Waltzes (Mosaic)  
Strauss, Joh., Sr.....Lorelei-Rhein-Klänge (Waltzes)  
Weber.....Invitation to the Dance, Op. 65  
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# New York Concert Season Swings Into Stride

**Halls Again Open for Daily and Nightly Events—Favorite Artists Return and Debutants Are Well Received—Kreisler and Heifetz Draw Large Audiences—Pietro Yon Gives Interesting Organ Program—Choruses from Paris and Chicago Greeted—Rosalyn Tureck, Schubert Memorial Winner, Makes Debut—Maurice Ames Appears in First Song Recital—Hans Barth Heard**

ONCE more music lovers are flocking to New York's concert rooms to hear well-known artists as well as debutants in the field. Fritz Kreisler and Jascha Heifetz gave the first violin recitals of the season before large audiences that were enthusiastic in their reception of both players. The winter's first vocal recitals were presented by John Herrick, Maria Silveira and Lola Monti-Gorsey, all three of whom were familiar in other fields but new on the recital platform. Willard MacGregor and Zbigniew Gniadowski, pianists, and Georges Miquelle, 'cellist, gave first New York recitals. Paul Robeson returned in a characteristic program and Rosalyn Tureck, winner of the Federation prize and Schubert Memorial award, gave a debut piano recital.

## Little Singers of the Wooden Cross Give Striking Concert

The Little Singers of the Wooden Cross, who sang here some three seasons ago under another name, returned to give a concert of remarkable beauty in the Town Hall on the evening of Oct. 7.

Abbé Fernand Maillet, who conducted the former organization, is again the leader and once more his deft and scholarly conducting and entertaining remarks added much to the pleasure of the concert.

The first group was of ecclesiastical pieces of bygone centuries, several of them familiar and not all of them interesting. The group closed with an unaccompanied work, *Complainte de Notre Dame*, sung by Master Julian Calvo who possesses a mezzo-soprano voice of meltingly beautiful quality. The second group of secular works was introduced by *The Star Spangled Banner* sung in English, for which the audience stood, and this was followed by *La Marseillaise*, which was similarly honored.

An engaging item in this group was the Scotch folk song, *Charlie is My Darling*, sung in English. The high spot of the evening was Ravel's *Trois Beaux Oiseaux du Paradis*, so exquisitely sung that the audience called "Bis! Bis!" in the best French manner and it had to be repeated.

Later works were in Spanish and Czech with two charming Canadian works by Loth and Pelletier and d'Indy's arrangement of *Malbrouck*.

Too much praise cannot be given this organization which is one of the best heard here in some time.

## John Herrick in Recital Debut

In his first New York recital in the Town Hall on the evening of Oct. 8, John Herrick, American baritone, revealed a voice of pleasing timbre, which was produced with intelligence and restraint. The program included two premiere performances: Jacques Wolf's *Prairie Waters* by Night, and Mabel Daniels's *The Tree and the Image*, the latter from manuscript. In the first group Handel's *Care Selve*, Purcell's *I'll Sail Upon the Dog Star* and Dr. Arne's *Preach Me Not Your Musty Rules*, were well sung.

Two Ravel songs, *Chanson à Boire* and *Sainte*; Franck's *La Procession*, Head's



Jascha Heifetz Delighted a Large Throng in a Carnegie Hall Recital

Nocturne and Manning's *The Street Fair*, added to the favorable impression created by Mr. Herrick. The voice is not so well suited to songs or arias of a dramatic or heroic nature, but the reticence of tone employed was doubly effective in the more intimate airs. Stuart Ross was the able accompanist.

## Heifetz in First Recital

Jascha Heifetz, violinist. Emanuel Bay, accompanist. Carnegie Hall, Oct. 9, evening:

Allegro from *Divertimento* in D  
Mozart-Heifetz  
Sonata No. III, in E Flat, Op. 12, No. 3,  
Beethoven  
Sonata in C for violin alone.....Bach  
Concerto in D Minor, Op. 22.....Wieniawski  
Chant de Roxane.....Szymanowski-Kochanski  
Alt-Wien (Valse).....Castelnovo-Tedesco  
Habanera .....Sarasate

For his first New York recital of the season the distinguished violinist drew a very large audience that welcomed him on his entrance to the stage and gave him repeated expressions of its admiration and enthusiasm throughout the evening. Mr. Heifetz was in top form and played with that completeness of technical accomplishment and musical good taste which are so undeniably his.

His new transcription of Mozart is a very successful one, for he has very properly made it not in virtuoso style, but in the manner of a piano and violin sonata, the violin accompanying the piano charmingly in several places. Unless the writer errs, the E Flat Sonata of Beethoven was heard on this occasion for the first time in a violin recital program. Due to its freedom from violinistic display, concert violinists have passed it by and allowed it to be heard in programs devoted entirely to sonatas. Its beauties are many, notably those of its *Adagio con molto espressione*, and they were portrayed with exquisite quality.

The Bach sonata, with its long and devastatingly difficult fugue, Mr. Heifetz played with supreme skill. It was a pleasure to hear the fugue given with infinite variety of expression and with such well balanced control that it was exhausting neither for performer nor audience, which it may very easily be in less eloquent hands. Wieniawski's concerto is musically pretty threadbare now, but played by Mr. Heifetz it is still winning because of its masterly violin writing. Even in the drippingly sentimental and familiar Romance, the audience was held spellbound by Mr. Heifetz's glowing art. The group of short pieces was charming and varied. There were extras, too, which included the Spanish Dance from de Falla's *La Vida Breve*, a Godowsky Waltz, and two new Heifetz transcriptions, a Prokofiev Gavotte and Albeniz's *El Puerto*, all played magnificently.

Mr. Bay played the accompaniments

capably, save in the last movement of the Wieniawski. In the Beethoven sonata, however, his collaboration was less good than it should have been.

A.

## Maria Silveira Heard in First New York Recital

Maria Silveira, soprano, heard here a few years ago with the American Opera Company, made her recital debut in the Town Hall on the evening of Oct. 9, with Edwin McArthur at the piano.

Much of Miss Silveira's singing was of high calibre. The voice, in placid songs, was of lovely quality and well-produced. In more dramatic songs it was less effective. Technically speaking, there was an occasional insecurity of rhythm and too much contrast in tempo between consecu-



Pietro Yon Gave a Carnegie Hall Organ Recital of Distinction

tive phrases. This was especially noticeable in *Immer leiser wird mein Schlummer*, in which the quiet, despairing mood was replaced by a more emphatic one. Schumann's *Röselin*, *Röselin* was delightfully sung as was Szulc's *Clair de Lune*. An English group by Giannini, Leoni, Slonimsky, Goossens and Watts closed the program.

D.

## Willard MacGregor, Pianist, Makes New York Debut

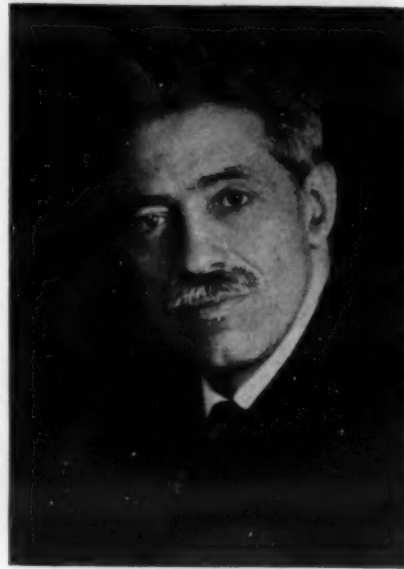
The first piano recital of the season in the Town Hall was given by Willard MacGregor, a young Boston artist, on the evening of Oct. 11. This also was Mr. MacGregor's first appearance before a New York audience and he evidently was intent upon making a profound impression if one is to judge by the music he selected. Schumann in the jaunty and whimsical vestments of his *Fantasy*, Op. 17, which is too long and various for an opening number, served Mr. MacGregor well, nevertheless, as instant proof that he is a musician of serious purposes.

The French Overture in B Minor and the Prelude and Fugue in A Minor of Bach (the latter in Liszt's arrangement) were additional weighty considerations no less for the audience than for the player, and they were not mitigated by the Beethoven Waldstein Sonata which followed. In these items, Mr. MacGregor played very well indeed. He produced very engaging piano and pianissimo and he recognized the interpretative requirements. His tempi, however, were inclined sometimes to be headlong and inconstant in pursuit of speed, and his fortes wanted the muscular resilience which made his softer passages things of real beauty. Two Schubert Impromptus, both admirably given, and two works of Chopin completed a list generously applauded by a large audience.

R.

## Aaron Copland Opens Series

Giving the first of a series of five one-



Fritz Kreisler Attracted a Capacity Audience for His First Recital of the Season

man programs at the New School for Social Research on the evening of Oct. 11, Aaron Copland, composer-pianist, had the assistance of Ethel Luening, soprano; Ivor Karman, violin; Carl Stern, 'cello; John Kirkpatrick, piano; Otto Luening, flute, and Robert McBride, clarinet.

The program included Mr. Copland's *Piano Variations*, played by Mr. Kirkpatrick; the song, *It Fell Upon a Day*, sung by Mrs. Luening to accompaniment by Mr. Luening and Mr. MacBride; the *Symphonic Ode* written for the Boston Symphony anniversary in 1932 and arranged for two pianos by Mr. Kirkpatrick, who, with Mr. Copland, played it. Following the intermission were heard three songs; *Vitebsk*, for piano, violin and 'cello and one novelty. *El Salon Mexicano* founded on Mexican tunes and named for a popular dance hall in that nation's capital. This, too, was a reduction for two pianos from the full score, by Mr. Kirkpatrick.

Mr. Copland had the advantage of a group of performers all of whom were in complete sympathy with his individual type of composition. The result was what must be taken as an authentic exposition of highly characteristic works, not all of which would appeal to the general public but which, on the other hand, brought complete satisfaction to the audience.

D.

## Kreisler Plays Own Works

Fritz Kreisler, violinist. Carl Lamson, accompanist, Carnegie Hall, Oct. 12, afternoon:

Sonata in G Minor (The Devil's Trill).....Tartini  
Sarabande and Gigue from Partita in D Minor (For violin alone).....Bach  
Concerto in A Minor, No. 22.....Viotti  
Recitative and Scherzo for Violin alone;  
Prelude and Allegro (in the style of Pugnani); Chanson Louis XIII and Pavane (in the style of Louis Couperin); Variations on a Theme by Corelli (in the style of Tartini).....Kreisler  
Habanera from Rhapsodie Espagnole, Ravel-Kreisler  
La Fille aux Cheveux de Lin, Debussy-Hartmann  
Gypsy Caprice .....Kreisler

The admission earlier this year by this universally beloved violinist that the so-called "classical manuscripts," which he has performed for many years, are not compositions of old Italian and French masters as he has represented them to be, but are his own works has not apparently affected his popularity at all. For Carnegie Hall was filled with a throng of his admirers as in the past. The program, as indicated above, listed three of the works in question as his, with a parenthetical "in the style of" the composers to whom they were formerly ascribed.

Mr. Kreisler was at his best in this (Continued on page 21)



# Variety in Manhattan's Concert Halls

(Continued from page 20)

recital, recalling his great playing at first recital of last season. He used his own edition of the Tartini, including the fine cadenza which he has written for it and also of the lovely Viotti concerto, which he played with marvelous grace. The two movements from the Bach partita were outstanding examples of solo violin playing, as was his own Recitative and Scherzo. Tonally he was the great Kreisler; technically he encompassed every problem which the music demanded.

His finest playing in the long group of shorter items was accomplished in the Debussy-Hartmann transcription and the Gypsy Caprice. In the former he played us a passage in artificial harmonics with wondrous legato, as one hears it infrequently—if ever. The audience was eager for encores and got them at the end, the Viennese Heuberger's Midnight Bells, the violinist's own version of the Londonderry Air and his ever popular Liebesfreud. Mr. Lamson's accompaniments were far from satisfactory, especially in the Viotti.

A.

## Gniadowski Makes Debut as Pianist

No want of animation marked the playing of Zbigniew Gniadowski, young Detroit pianist, in his first New York recital in the Town Hall on the evening of Oct. 13. But it proved contagious and spread to the audience causing attention to vacillate between the musical message and something more physical. This was part of the player's artistic zeal, however, and will be an asset to his musicianship when he has learned to control nervous energy and direct it into proper and productive channels.

Mr. Gniadowski's performance, beginning with the well known Brahms Rhapsody in G Minor and Bach's Prelude and Fugue in G Minor, improved as it went along and reached its highest point in a Chopin group which included two Mazurkas, a Rondo and a Scherzo. The Schubert Sonata, Op. 42, also was a very capable performance, although it is not in itself a work of consuming interest and is so extended as to make grave problems for any pianist in the matters of sustained interest, right proportions and variety. The audience was of good size and cordial.

R.

## Lola Monti-Gorsey in First New York Recital

Many singers might examine with profit the program given by Lola Monti-Gorsey, soprano, in the Town Hall on the afternoon of Oct. 13. As an unhackneyed and generally stimulating list, it was one of the best here in some time. Three little airs of twelfth, fourteenth and seventeenth century France, respectively, introduced Miss Monti-Gorsey to her large and much



White  
Paul Robeson Was Applauded in a Characteristic Song Program

interested audience, and were followed appropriately by the Ah! lo so più non m'avanza, from The Magic Flute.

A Russian group by Rimsky-Korsakoff, Dargomizhsky, Glazounoff and Prokofeff showed the singer in her best vocal estate. Thereafter came Debussy's Paysage Sentimental, Ravel's Vocalise and two songs by Schönberg, Waldsonne and Erhebung, which were not among the least difficult offerings of the afternoon. The two concluding groups brought the Siciliana from Verdi's I Vespri Siciliani and songs by Wolf-Ferrari, Cimara, Buchanan, Carpenter and Gabrilowitsch, as well as two Italian folk melodies. Berthe Vandenberg was the scrupulous and very musical accompanist.

R.

## Chicago A Cappella Choir Under Cain Appears

Opening with an inspirational psalm, Let All My Life Be Music, from the pen of its conductor, Noble Cain, the Chicago A Cappella Choir offered a program of unaccompanied choral music, in Carnegie Hall on the evening of Oct. 14, which evinced more than the usual amount of earnest endeavor and painstaking application. The midwestern choristers sing with a fine precision, bred, no doubt, of long singing together, they adhere admirably to the pitch and they are alert to the directions of the baton.

Among a variegated list of works, which included Bach's The Spirit Also Helpeth Us, a motet for double chorus; the Brahms motet, O Saviour Burst the Heavenly Bound; Say Thou Lovest Me, another composition by Mr. Cain and representations of Sydney Thomson, Philips, Delius, Tchaikovsky, Gretchaninoff and others, the most imposing of all, for length and complexity at least, was Psalm 104, motet, twelve part double chorus, by Gunther Raphael. Here difficulties of counterpoint and tonality abounded in almost symphonic proportions. Byrd's Miserere Mei was given proper antiphonal estate by the use of an off-stage choir.

Mr. Cain has interesting and very definite ideas of interpretation. One never is at a loss as to his intentions. And he has his chorus always in hand. Individual voices, particularly among the men, leave something to be desired in regard to quality, but the ensemble effect almost invariably was good.

R.

## Pietro Yon Heard in Carnegie Hall

Pietro Yon, organist. Carnegie Hall, Oct. 16, evening:

Concerto No. 2; Choral Prelude in G Minor; Prelude and Fugue in A Minor.....Bach  
Sonata Prima.....Pietro Yon  
Prelude and Fugue on BACH.....Liszt  
Pastorale-Offertoire.....de la Tombeille  
The Squirrel (Scherzino).....Powell Weaver  
Toccata from Symphony No. V.....Widor

One is grateful to Mr. Yon for his policy

of giving his recitals in Carnegie Hall, instead of in a church, where organ recitals are generally held. Playing in New York's largest concert hall presents the organ in a setting similar to other important concerts. For the free organ recital in churches has truly made music-lovers indifferent to the offerings of organists. Mr. Yon made it possible for everyone to hear his recital this year by announcing popular prices; the result was a large audience, which included many regular concert-goers, as well as organists and organ students.

He has never played better in New York than on this occasion, nor has he had a more engaging program. His Bach was finely wrought, in conception and execution, as well as in the music chosen. The Prelude and Fugue in A Minor we hear



Toppo  
Rosalyn Tureck, Schubert Memorial Winner, Made Her Recital Debut

too rarely in its original form and the lovely concerto, which is Vivaldi transcribed by Bach, was a genuine treat.

The organist's own Sonata Prima, written entirely in three voices, had a heartening reception and gave proof of Mr. Yon's extraordinary polyphonic mastery as a composer. It is an altogether remarkable work, one which should be played everywhere by concert organists. In his choice of registration, his technical skill, both in manuals and pedals, Mr. Yon is both musician and virtuoso. He was recalled again and again and was obliged to play many extras, among them the Bach Toccata and Fugue in D Minor, his own Gessu Bambino, L'Organo Primitivo and L'Eon, Franck's Pièce Héroïque, one of his finest performances of the evening, Boex's Marche Champêtre and, to conclude, his own Italian Rhapsody.

A.

## Georges Miquelle Gives 'Cello Recital

Cool assurance and a degree of security that derive from wider experience than is afforded by solo recital playing were the most satisfactory features of the evening of 'cello music given by Georges Miquelle, with the expert assistance of Joseph Brinkman, pianist, in the Town Hall on the evening of Oct. 16. Mr. Miquelle is first 'cellist of the Detroit Symphony and there, no doubt, he learned the control and imperturbable calm which too seldom distinguishes stringed instrument playing.

His program was well chosen to emphasize these qualities. The smoothly flowing Boccherini Sonata in A opened the list, followed by Bach's 'Cello Suite No. 3 in C in which occurs the well-known Bourée which has undergone many transcriptions. An unaccompanied work, the Suite gave Mr. Miquelle opportunity to display to the full his splendid technique and firm musicianship. Beethoven's pretty but inconsequential Variations on a Theme from Mozart's Magic Flute concluded the first half.

In the Brahms Sonata in F, Op. 99, both players set themselves a formidable task, but the difficulties, not the least of which are the intricate rhythmic patterns of the Allegro passionato, were dispatched with surprising ease. Debussy's Sonata brought the concert to a close.

R.

## Rosalyn Tureck Makes Debut

Rosalyn Tureck, pianist. Town Hall, Oct. 18, evening:

Concerto in D Minor.....Bach  
Variations and Fugue on a Theme of Handel.....Brahms  
Etudes, Op. 25 No. 12; Posthumous No. 2; Op. 10 No. 8; Op. 25 No. 9; Op. 25 No. 7; Op. 25 No. 11; Ballade in G Minor.....Chopin  
Triana.....Albeniz  
Ondine.....Ravel  
Et la lune descend sur le temple qui fut.....Debussy  
Danse Infernale from  
The Fire Bird.....Stravinsky-Agoati

Expectations are always high for the debut of a National Federation and Schubert Memorial prize winner, and Miss Tureck's recital was no exception. A very large audience, eager and appreciative, seemed to feel that she had more than met these expectations, for it rewarded her with thunderous applause throughout and kept her for a half-dozen or more encores at the close.

In most respects, she was thoroughly deserving of this acclaim. Her technical equipment is more than ordinary, combining finger dexterity, strength and gentleness of tone as the occasion demands, and a wide range of nuance and color. This was particularly notable in the Brahms Variations, where so much is demanded of a player. Miss Tureck came up to these demands capably, and added to an outward brilliance a promising display of sound musical sense, neatness of phrasing and variety of concept.

It is emotional depth that escapes her, as it does so many young pianists. Time and experience alone can show how she will develop in this respect.

The Brahms was the most consistently fine work of the evening, although some

(Continued on page 29)

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## WASHINGTON PLANS MUSICAL CALENDAR

### National Symphony Schedules Thirty of Sixty-five Major Concerts

WASHINGTON, Oct. 20.—The constantly growing interest in music in this city within recent years and confirmed this past summer during the "Sunset Symphonies," has resulted in more and better concerts for the season 1935-36.

At a glance the musical calendar reveals sixty-five major concerts, The National Symphony, Dr. Hans Kindler, conductor, has scheduled thirty, divided into three groups of eight Thursday and twelve Sunday concerts, both series to be given at Constitution Hall and a student series of ten to be given at the Central, Eastern and Western High Schools. The Thursday series will be in the afternoon with the exception of the opening concert on Nov. 7 and the concert on Jan. 9 which will be held in the evening. The following dates and soloists have been announced: Nov. 7, Roman Totenberg, violinist; Nov. 12, Dec. 12, Sylvia Meyer, harpist; Jan. 9, John McCormack; Jan. 23, Bartlett and Robertson, duo-pianists; Feb. 20, Elsa Alsen and Paul Althouse; March 5, Egon Petri.

The Sunday afternoon series which began on Oct. 20, will have Willem van Hoogstraten as guest conductor on Oct. 27 to replace Dr. Kindler who will conduct the Philadelphia Orchestra on that date. Grace Castagnetta will be the soloist on Mr. van Hoogstraten's program. The remaining dates of this series are: Nov. 3, Margaret Harshaw; Nov. 17, Dec. 1, Elizabeth Travis; Dec. 15, operatic program with Irra Petina; Jan. 12, Frances Nash; Feb. 2, a Brahms program; on Feb. 9, an all-Russian program; on March 1, with

## Tea—and Bicycles—for Three



Time Off from Concertizing Found Gregor Piatigorsky (Left) With Vladimir Horowitz and His Wife, the Former Wanda Toscanini, Bicycling Merrily Through Italy This Past Summer. The Cellist Returns to This Country in January; the Pianist Is Busy in Europe and Elsewhere and Will Not Be Heard Until 1936

Sylvia Lent as soloist; on March 15, a Faust Symphony with men's chorus, and on April 5 a request program. Myra Hess will be soloist some time in February, probably on the Brahms program.

### National Symphony to Tour

The National Symphony will give a concert in Ottawa under Hans Kindler, six in Baltimore, Md., and four in Richmond, Va. Other concerts will be given in Boston and at Hartford, Conn.; at Skidmore College, Saratoga Springs, N. Y., and at Providence, R. I. Other Eastern appearances are being planned.

A second tour will be taken through the South early next April; the orches-

tra has been engaged to play at a two-day music festival in Columbia, S. C., and at Duke University in Durham, N. C.

Dorothy Hodgkin Dorsey, whose series also takes place at Constitution Hall, will divide the concerts between two Sunday afternoon series and one concert on Wednesday evening and four on Tuesday evenings. In the first Sunday group will be heard Lawrence Tibbett on Nov. 10, followed by the joint recital of Harold Bauer and Albert Spalding, the Vienna Sängerknaben, Artur Schnabel and Lily Pons.

The second Sunday series will present the Don Cossack Male Chorus on Dec. 8, followed by Jascha Heifetz, Nelson Eddy, Josef Hofmann and Grace Moore. Fritz Kreisler will be heard in recital on Nov. 6, while the Tuesday evening concerts will be given by Lucrezia Bori on Nov. 19, followed by Rachmaninoff, Nino Martini, and the Metropolitan Quartet. Two dance recitals have been added this year to Mrs. Dorsey's schedule, La Argentina, and the Jooss Ballet.

### Townsend Musicales Planned

Mrs. Lawrence Townsend lists eight Wednesday Morning Musicales at the Mayflower Hotel. A partial list of artists has been announced, including Kirsten Flagstad, Charles Kullmann and Emanuel List; Ernest Schelling and Robert Casadesu, pianists; Emanuel Feuermann, cellist; the Musical Art Quartet together with Helen Jepson, Grete Stueckgold, Lotte Lehmann, Rosa Ponselle and Kathryn Meisle.

The Philadelphia Orchestra will come to Constitution Hall for four concerts under the auspices of the T. Arthur Smith Bureau. Dr. Stokowski will conduct the first two concerts with Fritz Kreisler as soloist, and José Iturbi and Eugene Ormandy the remaining two.

Concerts Intimes, Elena de Sayn, director, will present Jan Kubelik, Egon Petri, and Andres Segovia in a series of Tuesday afternoon recitals at the Shoreham Hotel. Wm. A. Albaugh of Baltimore is contributing to the list of dance recitals at the National Theatre by presenting the Monte Carlo Ballet Russe, Trudi Schoop and her ballet and Ted Shawn and his Men Dancers.

ALICE EVERSMAN

## KANSAS CITY SEASON PLANS GO FORWARD

### Philharmonic, under Krueger, Has Brisk Advance Sale— Visiting Artists Named

KANSAS CITY, Mo., Oct. 20.—Though the first concert of the Kansas City Philharmonic is not scheduled until Nov. 21, interest in the series of ten pairs of concerts, under Karl Krueger, to be heard bi-monthly on Thursday and Friday nights, is reflected in the unprecedented advance subscription sale. Besides the major series, there will be a number of concerts for young people, with the co-operation of Dr. Mabelle Glenn, director of public school music. The orchestra has also booked an extensive tour.

Soloist for the major series include Artur Schnabel, Joseph Szigeti, Myra Hess, Claire Dux, Gladys Swarthout, Mischa Levitzki and Rosemarie Brancato. The concerts will be held in Convention Hall until the orchestra's new home in the music hall of the new Municipal Auditorium is completed.

Walter Fritschy will include La Argentina, José Iturbi, Nelson Eddy, the Russian Ballet, Nathan Milstein and Kathryn Meisle for his night series to be held in the Ararat Temple.

### School Groups to Broadcast

With no fee charged by the board of education for instruction in all band and orchestral instruments, Dr. Glenn reports double enrollment in the violin classes. On Oct. 27, choral and orchestral groups from the high school will broadcast over a national NBC chain. Mr. Krueger will be guest speaker and Dr. Glenn will direct the choral groups. The Music Supervisors National Conference initiated these weekly series last season in the interest of music and American youth.

Powell Weaver, recently returned from his former home in Clearfield, Pa., where he spent the summer, reports a concerto for violin and piano ready for the publisher. Two lovely songs by Mr. Weaver of recent publication are The Abbot of Derry, text by John Bennett, and Prime, poem by Amy Lowell.

Dr. Robert D. W. Adams is the recently appointed head of the music department at the University of Kansas.

BLANCHE LEDERMAN

### Allen Hinckley to Teach Singing at Christodora House

The Music School of Christodora House, a lower East Side settlement, New York, has engaged Allen Hinckley as head of the voice department succeeding Edgar Schofield.

In addition to the usual routine instruction, the Music School maintains junior and senior orchestras and choral units. A course in music appreciation and composition is given by Charles Seeger. C. Louise Arms is the director.

### Mendel to Lecture on Beethoven Sonatas

Arthur Mendel will give a series of twelve lectures on the thirty-two piano sonatas of Beethoven at the Dalcroze School of Music, New York. The course, which began on Oct. 16, will continue on succeeding Wednesday evenings, and will be illustrated at the piano by Sylvia Sapira and Carl Deis, and from phonograph recordings.



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# GLAMOR DANCES AGAIN AT THE OPERA

**Metropolitan Is Setting For Highly Successful "Season" By the Ballet Russe de Monte Carlo—Some First Times Amid Old Favorites**

IF there lingers a doubt that New York's dance public—which must also be considered partly a musical public and partly just the public—knows what it wants and will support what it both wants and knows, the Metropolitan Opera House was no place for it in the twelve days of the Monte Carlo Ballet Russe's engagement in Manhattan. Col. W. de Basil's organization struck a stride of popularity at its opening on the evening of Oct. 9 that continued through the final pair of performances on the afternoon and evening of Oct. 20. Many were turned away, the box-office reported, on the concluding night.

Nearly a score of ballet productions were made during the engagement, with the repeated works variously grouped. As this was the beginning of a third tour of America, most of the productions were familiar. The line "after Fokine" was one constantly recurring on the printed programs. Outstanding among novelties was the much-discussed *Choreartium*, danced to the music of Brahms's Fourth Symphony, with choreography by Leonide Massine. With those of London, Manhattan's critics, dancers and laymen were inclined to take sides, for or against; the line of cleavage often seeming to be more one of music than of ballet. Should the Brahms symphony be danced at all? Did the dance conform in any suggestive or illuminating way to either the letter, the spirit, the design or the emotional and imaginative content of the symphony?

## A Fresh Conception

Any answer to such queries remains a personal one. Certainly the music was not played as symphony audiences expect it to be played. But the dance, regarded as something existing for itself and thereby justifying itself, was perhaps the most distinctive of the ballets presented, in that it was not an imitation or reproduction of cherished achievements of the high noon of Diaghileff (as were various other of the more important undertakings of the company); but a fresh conception and one that had some kinship of detail, in its group convolutions, to post-Diaghileff choreography; though certainly not to the extent of placing it in the Jooss, Wigman or Graham category. The two middle movements of the symphony inevitably lend themselves best to what may be termed dance-lyricism, and Massine profited thereby. Whether his treatment of the finale might not have been better ballet, the while it more nearly appeased those who of necessity retained the musical perspective, if he had in some way preserved the principle (if not the form) of the musical

passacaglia—if only by a persistent figuration to which variations of pattern would have a tangible relation—is a moot point not to be settled by an individual's affirmation or denial. Massine's development—if such it can be called—had the virtue of being his own.

## A Hundred Kisses and Others

Of other works not connected with earlier appearances, *A Hundred Kisses*, with a choreography by Bronislava Nijinska—the first by the sister of the greatest

the traditional ballet—since that is what Diaghileff long since became—as is likely to be encountered in these times of experimentation on the part of less standardized groups, with only a scrape and a bow now and then in the direction of the dance as the last century knew it.

In most instances, the leading artists of the organization were those who had gained favor during earlier visits. Aside from Massine, David Lichine was the male favorite and it was perhaps inevitable that his Bluebird variations in *Aurora's Wedding*



Stage Photo Co.

A Glimpse of *Choreartium*, Danced to the Brahms Fourth Symphony, with Choreography by Massine

of modern dancers to be mounted in New York—was of secondary importance, if pleasurable detail. The *Midnight Sun*, Massine's treatment of the ballet in Rimsky-Korsakoff's opera, *Snow Maiden*, if scarcely to be regarded as a novelty, was a highly successful addition to the repertoire derived from an elder day. Otherwise *Shéhérazade*, an unquestioned favorite in spite of clear points of decline from its Diaghileffian splendor; *The Three Cornered Hat*, in which Massine as the Miller repeated with success what some may consider his best current achievement; *Aurora's Wedding*, with its frank reversion to the classic dancing that—to continue the frankness—requires a technique that was here approximated rather than fully mastered; *Cotillon*, *Carnival*, *The Beau Danube*, *Sylphides*, *Petrushka*, *La Boutique Fantasque*, the *Prince Igor* Polovetzian dances, the *Spectre of the Rose*, the *Good Humored Ladies* and a novelty of the last visit, *Union Pacific*, took their turn with others. It was as varied an exposition of

eclipsed in popular appeal anything else of the engagement. Certainly this success went a long way to prove that the generality of audiences still like best what many a modernist likes least. Unfortunately, Yura Shabalevsky injured himself in *Shéhérazade* on the opening night and only the first audience had opportunity to admire an arresting and vitalizing delineation of the favorite slave. Thereafter Massine embodied the part. The American, Guerard, also was an absentee because of injury.

## Among the Soloists

Irina Baronova remains the most fragrant memory among the feminine leads. She, of all concerned, had the most of classic line in *Aurora's Wedding*, and she was altogether appealing in the *Spectre of the Rose*, which waited until the final night for its one and only representation. With Lichine, she brought a new flush to the Fokine choreography that had paled in the projection of the Nijinsky epigoni. Tamara Toumanova, sultry of beauty but not always fortunately cast, Tatiana Riabouchinska, Alexandra Danilova, and Lubov Tchernicheva, who made her first New York appearance as Zobeide in the opening *Shéhérazade* (though ballet mistress for the company in other years) were those most prominent in the casting.

The conducting was in the familiar hands of Efrem Kurtz and Antal Dorati. Beyond question, certain other cities of the tour will fare better than New York in matters musical, since the symphony orchestras of those cities will collaborate with the ballet instead of the body of players available for the Metropolitan engagement. Mountings were of varying appeal—something as true of the inherited Bakst settings as of those of later date. O.

The city of Liverpool is planning a new concert hall to replace the Philharmonic Hall which was destroyed by fire in 1933. The new edifice will cost in the neighborhood of \$1,250,000.

## DETROIT WELCOMES SAN CARLO OPERA SEASON

DETROIT, Oct. 20.—Fortune Gallo's San Carlo Opera Company came to Detroit for its annual visit, Oct. 6 to 13, in the Capitol Theatre, giving ten operas in eight days. The season was very successful. The operas given were *Aida*, *Tosca*, *Carmen*, *Faust*, *Cavalleria Rusticana*, *Pagliacci*, *Lohengrin*, *Madama Butterfly*, *Il Trovatore* and *Rigoletto*.

Goeta Ljungberg, guest artist, appeared in *Tosca* and *Lohengrin* and other principals included Bianca Sarraya, Hizi Koyke, Charlotte Symons, Lorna Doone Jackson and Lucille Meusel, sopranos; Dreda Aves, Elsa Hottinger, Florence Wyld, Charlotte Bruno and Philine Falco, mezzo-sopranos; Aroldo Lindi, Dimitri Onofrei, Rolf Gerard and Francesco Curci, tenors; Mari Valle, Mostyn Thomas, Stephen Kozakevich and Robert Scott, baritones, and Harold Kravitt, Natale Cervi and Fausto Bozza, basses. Carlo Peroni conducted and Louis Raybaut was the stage director.

Tito Schipa, tenor, formally opened the local music season, with a recital on Oct. 4 in Orchestra Hall. It was the first of a new series to be presented by Nick Londes. Mr. Schipa was assisted by Regina Senz, soprano.

Jascha Heifetz, violinist, was the guest artist at the first of the Ford Symphony broadcasts on Sept. 29. Victor Kolar again is in charge of the concerts which will be given for thirty-nine consecutive Sunday nights. Lucrezia Bori, soprano, appeared at the second on Oct. 6, and Julius Huehn, bass baritone, was soloist at the third concert on Oct. 13. H. W.

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# Instrumental Music and Songs of Merit Published

## Adolfo Betti Makes Fine Edition of Handel's Violin Sonatas

Adolfo Betti has made a splendid new edition of Handel's Six Sonatas for violin and piano, issued in Schirmer's Library edition, and deserves high praise for what he has done. These beautiful works, well known both to violinists and accomplished amateurs, have benefited by being edited by this distinguished musician, who has set down bowings and fingerings as well as phrasings, always in the spirit of the period in which this music was written. Mr. Betti has labored in behalf of these six sonatas with genuine authority and the result may be considered a definitive edition for our time and thereafter.

The sonatas chosen are the very familiar ones in A, F, D and E, the less known one in G Minor (a very beautiful one, by the way) and an almost never played one in A, this the fourteenth of the set of 15 in the Handel-Gesellschaft Edition.

## Vaughan Williams's Job, a Masque for Dancing, Appears

Job, a Masque for Dancing, by R. Vaughan Williams, is issued in miniature size orchestral score by the Oxford University Press, London, and Carl Fischer, Inc., New York.

Here is fine music, called forth by the William Blake illustrations for the Book of Job, which admirers of this English composer will wish to study. The unusually small size of the score has resulted in the notes being smaller than the regulation miniature score something of a pity; for it is not easy to read, in spite of the clarity of the engraving and printing, and the excellent quality of the paper. There is a dedication to Adrian Boult. A.

## A Trio from Czechoslovakia

The German Society of Arts and Sciences of the Czechoslovakian Republic has now sponsored the publishing of a Trio for piano, violin and cello by Fidelio F. Finke (Vienna: Universal Edition). Completed twelve years ago, it is an elaborately constructed work in the current musical vocabulary, somewhat formidable in its proportions but revealing a comprehensive sureness of craftsmanship. There is a certain dramatic sweep and harmonic richness in the first movement, the most inspirational of the three, but otherwise, both melodically and harmonically, the material is austere almost to the point of being forbidding. The composer has been at pains to develop the piano part to practically virtuoso dimensions. The time for complete performance is given as thirty-five minutes. L.

## Four Songs of Remarkable Sensitivity by Pillois

Trois Poèmes Féminins (Paris: Durand & Cie.) by the late Jacques Pillois are beautiful French songs to poems by the Comtesse A. de Noailles, Lucie Delarue-Mardrus and Marie Noël, with English versions by Anne van Heusen. There is a remarkable sensitivity in M. Pillois's music, notably in the second song called Poème.

The other two are Jardin près la mer and Chanson. The English translations are adequate, with the exception of the ending of the Poème, where the word "close" is divided and the final "se" interpreted as a syllable and set on a half note. Such a procedure, permissible in French, is, of course, not possible in English. Another Pillois song, also issued by Durand, is Les Sources, a conservatively melodic piece of real charm for medium or low voice, poem by Adolphe Boschot, English translation by Anne van Heusen.

A.

## New Piano Pieces from Norway

Twenty-two Preludes for piano by Johan Backer-Lunde (Oslo: Norsk Musikforlag) serve to call the attention of pianists and piano teachers to a Norwegian composer hitherto known outside of his native country mainly for his songs. The nephew of a woman composer of distinction, Agatha Backer-Grøndahl, and an erstwhile pupil of



Johan Backer-Lunde, Norwegian Composer, Whose Piano Preludes Show Romantic Tendencies

Ferruccio Busoni, he shows no inclination to follow the prophets of modernism in this collection of preludes.

Rather are there suggestions in some of them of Chopin preludes and etudes, not in the material, but in the style and the manner of writing. That the Norwegianism of Grieg should also flavor some of them is almost inevitable, whereas the occurrence of MacDowellish characteristics, as in the second, in B Minor, may come as a surprise to most people.

More surprising, however, is the perfumed sentiment of the seventeenth, in B Flat, to all intents and purposes a nocturne, for it could easily masquerade as a posthumous find from the archives of John Field. Like most of the others, notably the second, in B Minor, already mentioned, the

fourth, in B Flat Minor, the eleventh, in B, and the sixteenth, in F Sharp, all excellent studies in finger velocity, it should be a good teaching piece. Then there is a charming bit in folksong vein, in B, the second, and an effective scherzo to end the series. Very few of them are of more than moderate difficulty and, while no striking individuality is disclosed, all are written fluently and gracefully, with melodic fertility, and with a sound fundamental feeling for form. L.

## ■ — Briefer Mention — ■

### Part Songs

#### For Male Voices and Piano

Daniel. By Harvey Enders. A new edition of this "Negro sermon," as it is called by its composer, who wrote it first as a baritone song. It is a splendid setting of Vachel Lindsay's poem, melodious and quite in the Negro idiom. A two-piano accompaniment may be rented, if desired. There is a dedication to the Mendelssohn Glee Club of New York. (Shattinger.)

#### For Male Voices and Piano

Tramp! Tramp! Tramp! By Victor Herbert. Ralph L. Baldwin has arranged this stirring marching song from Naughty Marietta, which is as good as ever. (Witmark.)

#### For Unaccompanied Male Voices

Jesus Born in Bethleah. By Annabel Morris Buchanan. A new version of this folk carol from Southwest Virginia, which is quite as fine as the original mixed voice setting. Not difficult, and very beautiful, indeed. (J. Fischer.)

Wine and Water. By Lewis M. Isaacs. A good setting by a pupil of MacDowell of verses by G. K. Chesterton. Effective, jolly in spirit. (Schirmer.)

Brothers, Sing On! By Edvard Grieg. A worthy arrangement by Howard D. McKinney, practical and easy to sing. (J. Fischer.)

#### For Unaccompanied Mixed Voices

New Jordan; Alabama; O Jesus, My Saviour. By Annabel Morris Buchanan. In order, two Southern "fuguing hymns" skillfully set in the Phrygian and Aeolian modes respectively, and a Southern folk hymn equally well handed. The first two are dedicated to Dr. George Pullen Jackson and his Old Harp Singers, the last to Dr. Tertius Noble and his choir at St. Thomas's Church, New York. (J. Fischer.)

#### For Mixed Voices with Piano

At Eventime. By Grace Leadenham Austin. This graceful song is here issued in an idiomatically conceived arrangement by Wallingford Riegger. (J. Fischer.)

#### For Violin and Piano

Nocturne. By Frédéric Chopin. This is the little performed C Sharp Minor Nocturne, Op. posth., freely transcribed by the concert violinist, Nathan Milstein. (Universal.)

#### For Two Violins and Piano

Trio-Sonata (D Dur). By Johann Friedrich Fasch. Another old gem, restored for usage in our time by Albert Kranz. In three movements; easy to play. The second violin part is printed in the score in the viola clef. A cello part is also supplied, not in the score, however; it is the bass on which Herr Kranz has constructed the piano part. (Leuckart.)

### Educational Music (Manuals)

The Orchestra-Class Manual. By Lee M. Lockhart. A fifty page octavo-size teacher's manual to be used with the author's very practical orchestra-class

method. Illustrated. (Witmark.)

The Band-Class Manual. By Lee M. Lockhart and Edmund Goehring. This does the same thing for band teaching that the orchestra manual does for its group. It is, in short, a teacher's manual for the Lockhart Band-Class Method. Also illustrated. (Witmark.)

### For Piano

Minuet. By Newton-Percival. Aegean Zephyrs. By Arthur H. Crofield. Graceful and tuneful is the minuet, technically not taxing. Not much can be said in favor of the Crofield waltz affair; very much on the sentimental melodic side. (London: Stainer & Bell. New York: Galaxy.)

Mezzotints. By Charles Haubiel. Four attractive solo pieces, of medium difficulty, composed in 1921 but new enough in spirit to win favor today. The titles are Nostalgia, Fox Ahead, a fascinating melodic piece in gavotte rhythm, Summer Evening Churchyard and Elves Spinning. The last named is a bit of ingenious keyboard writing. (Composers Press.)

A Schumann Compendium (for Intermediate Grade.) Edited and Arranged by Cuthbert Harris. This album, No. 434 in Schmidt's Educational Series, is admirably prepared. The editor has included in it such familiar pieces as the Träumerei, Slumber Song, Whims, Fable, An Important Event and Why? Phrasing and fingering are nicely indicated. (Schmidt.)

### For Two Pianos, Four Hands

Two Impressions of the East: The Buddha by the Lotus Pond, Chinese Red. By Charles Repper. Mr. Repper offers us here two beautiful pieces, the first published previously for piano solo. In two piano form it is more attractive than ever. Not difficult, ideal as program material. (Brashear.)

### For Orchestra (Scores)

Fragment Lyrique. By N. Miaskovsky. A brief but truly beautiful work by this contemporary Russian composer, in which he says quite as much as he does in his longer and often diffuse symphonies. Not difficult to play. (New Music.)

Motivos de Son. By Amadeo Roldán. Eight Cuban songs for voice and small orchestra, written in extreme Left idiom, with little regard for the voice and nothing to recommend them but their composer's daring. The score calls for clarinet, bass clarinet, trumpet, violin, viola, cello, bass and some percussion instruments familiar to the composer's native Cuba. (New Music.)

### For String Quartet (Score)

In a Chinese Mirror. By Granville Bantock. Sir Granville has based this quartet on material previously used in his Chinese songs. The titles of four of the songs serve as titles for the quartet's four movements, and are The Old Fisherman of the Mists and Waters, The Ghost Road, The Celestial Weaver, and Return of Spring. Difficult as the recasting of the material doubtless was, the noted British composer has succeeded admirably in giving us a charming work, not difficult to play and readily understandable by audiences. (Chester.)

### For Woodwind Quintet

A Little Symphony. By Carl Eppert. A splendid work in three movements, Allegro maestoso, Scherzando and Andante (con moto) leading into Allegro, by a Milwaukee composer who has made a name for himself with his orchestral works. Mr. Eppert has written for what he calls "modern woodwind quintet," in which he uses instead of the French horn an alto clarinet, believing it to be the more appropriate instrument. The thematic material of the work is admirable and the manner in which it is developed and scored worthy of the highest praise. It is not easy to play, but well worth the time consumed in preparing it properly. (Witmark.) A.



Mme. Kirsten Flagstad

is singing in her  
concerts this season

WE TWO TOGETHER

by MARSHALL KERNOCHAN

Published by

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## The Firestone Hour Wins an Award



Awarded the Radio Stars' Medal for Distinguished Service to Radio: The Firestone Hour. Harvey S. Firestone, Jr., Is Shown Receiving the Medal, While Margaret Speaks, Soprano, William M. Daly, Conductor, and Other Participants in the Hour Look On

## Speaking of Music on the Air—

OF great interest is the series called The Magic Key of RCA, on Sundays at 2 p. m. over a WJZ network. Each week, various eminent persons appear, one attraction being broadcast from Europe. Frank Black leads the NBC Symphony and Richard Himber's dance orchestra plays. On Oct. 20, Harold Bauer was soloist, playing Chopin and Schumann. Albert Spalding was a previous guest, and Duso-

lina Giannini sang from Germany. A Swedish chorus was heard from Sweden, and there was excellent orchestral playing. Altogether an hour that runs smoothly, has quality and musical appeal.

The Boston Symphony broadcasts on Saturday night must have brought unalloyed delight to music-lovers, for both programs so far have been wondrously played. Where the announcer gets some of the un-

mitigated nonsense he affectedly mouths, is, however, a mystery. . . . Rochester orchestras are coming on the air again, for fifty-three concerts, ten by the Philharmonic, beginning Nov. 7, twenty-eight by the Civic Orchestra, and fifteen special children's concerts by the latter group, beginning on Oct. 22 and 23 respectively.

Lawrence Tibbett was to give the air premiere of a new Drinking Song by Ravel on Oct. 22. . . . Nino Martini has been singing some of the hits from Here's to Romance on Saturday nights and the populace seems to love them. . . . Lily Pons, on Wednesdays, has been a very welcome return. She was to sing I'm the Echo from her new picture, I Dream Too Much, on Oct. 23.

Two concerts of ancient music, on Oct. 13 and 20, were very enjoyable—no wonder when the players were the expert American Society of Ancient Instruments, headed by Ben Stad. . . . Dorothy Gordon was to begin her fourth year as musical "mentor" for the American School of the Air at CBS on Oct. 24. . . . her folk songs from all nations hold fascination for grown-ups as well as children.

Isidor Philipp returns to the NBC Music Guild and was to play Saint-Saëns's 'Cello Sonata with Oswald Mazzocchi on Oct. 24.

## ELMAN AND ROBESON SOLOISTS WITH G-M

### Rapee Leads Second and Third Lists of Motors' Broadcasts Impressively

With Erno Rapee conducting to the satisfaction of radio fans two diversified programs on Oct. 13 and 20, the General Motors Hours have progressed into the season. Mischa Elman was soloist at the first of these events broadcast over a WEAF network, playing the first movement of the Mendelssohn Concerto and two shorter pieces with his customary big tone and commanding artistry.

Paul Robeson was the applauded soloist at the second. Particularly well done were the Gretchaninoff Homeland Mine, several spirituals and the popular Water Boy. Lawrence Brown accompanied for some of the songs. Mr. Rapee gave a fine account of the first movement of Schubert's Unfinished Symphony, Debussy's Fêtes and Liszt's Second Hungarian Rhapsody. Charming played were three excerpts from ballet music by Delibes, Gounod and Bizet.

### Cleveland College Broadcasts Series

For the fourth year, the Radio Division of Cleveland College of Western Reserve University will sponsor a series of ten concerts emphasizing modern music, beginning on Oct. 22 over a Columbia network, at 4 p. m. The Cleveland String Quartet and the Walden String Quartet will play, and among the American composers featured will be Beryl Rubinstein, Carlton Cooley, Arthur Shepherd, John Alden Carpenter and Roy Harris. Mr. Shepherd is the director of the programs.

### Ralph Leopold Returns to New York

Ralph Leopold, pianist, who returned recently from Cleveland, Ohio, where he was heard over station WTAM on an NBC network, has reopened his studios here for the season. He will depart in November on a concert tour of the mid-West.

## The Theatre Guild Presents GEORGE GERSHWIN'S American Folk Opera

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Lyrics by Du Bose Heyward and Ira Gershwin  
Directed by Rouben Mamoulian  
Orchestra Conducted by Alexander Smallens

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Mat. Thursday and Saturday 2:30

## Opera Appearances This Season for Coe Glade in San Francisco and Chicago



Seymour

Coe Glade, Contralto, Will Sing Many Important Operatic Roles in San Francisco and Chicago

Coe Glade, contralto, has been engaged for a series of appearances with the San Francisco Opera Company in November and with the Chicago City Opera in November and December, according to Evans & Salter, her managers.

Miss Glade will sing Mignon, Carmen, Venus in Tannhäuser, and Adalgisa in Norma for the Chicago company. Her roles in San Francisco will include Amneris in Aida, Nancy in Martha and Sophie in Werther. At the end of her Chicago season early in December she will tour the Middle West into the East, opening in Minneapolis on Dec. 10.

## Pictorial Review Plans Competition For Amateur Feminine Composers

Expressing concern at the dearth of women song writers, *Pictorial Review*, a monthly magazine, has announced an amateur women song writers contest in which the prize will be \$1,000.

Noting that women are conspicuously active in promoting music, Herbert R. Mayes, editor of *Pictorial Review*, declares in the November issue of the magazine that it is time to discover and develop creative talent among women. Entrants must be amateurs who never have had a song published; two may collaborate on words and music if both are amateurs and entries will be judged on the basis of originality and excellence of words and music.

Judges will be Paul Whiteman, Rudy Vallee, Deems Taylor, Nathaniel Shilkret and George Marek, music editor of the magazine. Entries should be sent to *Pictorial Review* not later than Nov. 30, 1935.

"Gershwin opera marks a red letter in American music history. . . . The Theatre Guild . . . has captured operatic laurels which the Metropolitan might well envy." *Henriette Weber—Journal*.

"Astonishing and superb, an authentic triumph." *Lawrence Gilman—Herald Tribune*.

"Beautiful and original music." *Samuel Chotzinoff—Post*.

"Exotic richness of negro music and color . . . admirably conveyed in score of Catfish Row tragedy." *Olin Downes—Times*.

"What a joy for Americans to hear an opera whose every word they are able to follow, and whose comical twists come to them directly in their own tongue. . . . Gershwin has indeed given us the first authentic American opera, and has done it with imagination, feeling and a technic all his own." *Leonard Liebberg—American*.

"A grip upon the attention of the audience." *W. J. Henderson—Sun*.

## Some Musical Highlights on the Air

(Eastern Standard Time, P. M., unless otherwise noted.)

### Sunday:

- 12:30—WJZ—Verdi cycle, noted singers.
- 1:45—WOR—Perole quartet.
- 2:00—WJZ—The Magic Key of RCA. Distinguished soloists with NBC Symphony, Black conducting.
- 3:00—WABC—New York Philharmonic-Symphony, Klemperer, conductor.
- 3:30—WOR—Eddy Brown, sonata recital with pianist.
- 6:00—WJZ—Mario Chamlee and George Frame Brown—Tony and Gus.
- 8:00—WJZ—String Symphony, Frank Black conducting.
- 8:00—WEAF—Chase and Sanborn. Major Bowes's Amateur Hour.
- 8:00—WOR—Master Musicians. Soloists and guest commentators.
- 8:30—WABC—Gull Variety Show with James Melton, Hallie Stiles. The Revelers.
- 9:00—WABC—Ford Hour, Kolar conducting. Distinguished soloists.
- 10:00—WEAF—General Motors Hour. Rapee conducting. Distinguished soloists.

### Monday:

- 2:30—WJZ—NBC Music Guild. Chamber music.
- 4:00—WEAF—Woman's Radio Review. Littau conducting.
- 8:30—WEAF—Firestone Tire Series with Margaret Speaks. Also Richard Crooks and Nelson Eddy beginning Nov. 4.
- 9:30—WEAF—Vika with Grace Moore.
- 9:30—WOR—Eddy Brown. Soloist with orchestra. Wallenstein conducting.

### Tuesday:

- 1:45—WEAF—NBC Music Guild. Chamber music.
- 3:30—WOR—Library of Congress. Chamber Music. Beginning Nov. 5 with Gordon quartet.
- 4:00—WABC—Cleveland College of Western Reserve University. Cleveland and Walden string quartets.
- 8:30—WABC—Packard with Lawrence Tibbett.

- 9:30—Eastern NBC network, not including WJZ—Hands Across the Border, Littau conducting.
- 10:30—WOR—String Sinfonia, Wallenstein, conductor.

### Wednesday:

- 2:30—WEAF—NBC Music Guild. Chamber music.
- 4:15—WABC—Curtis Institute Program.
- 9:00—WABC—Chesterfield with Lily Pons.
- 9:00—WJZ—John Charles Thomas song recital.
- 9:30—WOR—Alfred Wallenstein's Sinfonietta.

### Thursday:

- 2:30—WJZ—NBC Music Guild. Chamber music.
- 7:30—WEAF—Music Is My Hobby. Distinguished amateurs.
- 8:30—WOR—Little Symphony. James conducting. Soloists.
- 8:30—WABC—Atwater Kent. Orchestra and Soloists.
- 10:00—WEAF—Kraft-Phoenix Cheese. Paul Whiteman. Helen Jepson and others.

### Friday:

- 11:00 A.M.—WJZ-WEAF—NBC Music Appreciation Hour with Damrosch.
- 9:00—WJZ—New Palmolive Beauty Box Theatre. Operettas with Josephine Antoine, Rose Bampton, James Melton.
- 10:30—WJZ—New York Chamber Music Society series.

### Saturday:

- 11:00 A.M.—WABC—Cincinnati Conservatory program, von Kreisler conducting.
- 2:00—WABC—The Music Box. Soloists. In co-operation with Mme. Irion, of Women's National Radio Committee.
- 3:00—WABC—On the Village Green. Barlow conducting.
- 8:15—WJZ—Boston Symphony, Koussevitzky conducting.
- 8:30—WOR—Essex County Opera Co.
- 9:00—WABC—Chesterfield with Nino Martini.



**Matthew N. Lundquist**  
**Completes New Work**  
**Styled Spanish Symphony**



Matthew N. Lundquist, Composer, and Head of the Music Department at Hartwick College, Oneonta, N. Y.

ONEONTA, N. Y., Oct. 20.—Dr. Matthew N. Lundquist, head of the music department at Hartwick College, has recently completed a Spanish symphony, with a choral finale at Westport, N. Y., on Lake Champlain. It is probable that it will be performed during the coming concert season. He has also composed much choral music, including motets for unaccompanied mixed voices, published by B. F. Wood Music Co., Oliver Ditson Co., G. Schirmer, Inc., Willis Music Co., and others. At Hartwick College he has trained an a cappella choir, which has been heard both on the National Broadcasting and Columbia networks and is managed for concert appearances by Bernard R. Laberge of New York.

For seven years Dr. Lundquist has

been active at Hartwick College, having previously been head of the music departments at several other colleges, among them Taylor University in Indiana, Susquehanna University in Pennsylvania, Muskingum College in Ohio and Gustavus Adolphus College in Minnesota. At Hartwick College he teaches theory, science and history of music and has as his associates Frank Parker, baritone, as instructor in voice, Stuart Graham Pratt in piano, and Nicholas D. Gualillo in violin and conducting.

**TEN CONCERTS LISTED**  
**BY PEOPLES SYMPHONY**

**Boston to Hear Noted Soloists with Orchestra under Sevitzy**  
**During New Season**

BOSTON, Oct. 20.—The Peoples Symphony Orchestra, Fabien Sevitzy, conductor, will give a series of ten concerts in Jordan Hall on ten Sunday afternoons, Oct. 27, Nov. 17, Dec. 8 and 29, Jan. 19, Feb. 9, March 1 and 22, April 5 and 26, during the season. Mr. Sevitzy's policy of playing one American composition at every concert will be adhered to. Included in his programs will be Kodaly's Psalmus Hungaricus, Respighi's Danze Antiche, an all-Wagner, an all-Tchaikovsky program and a concert of the compositions of Arthur Foote.

Among the distinguished soloists will be Frances Nash, pianist; Lea Luboshutz, violinist; Mildred Dilling, harpist; Frances Blaisdell, flutist; Maria Koussevitzky, soprano; Edwin Fowler, baritone; Howard Harrington, tenor; George McManus, pianist, and as guest conductor, Edwin Franko Goldman. The orchestra will be assisted at several concerts by the Sevitzy Vocal Ensemble.

**William Revelli Appointed Band Director at University of Michigan**

CHICAGO, Oct. 20.—William Revelli, former conductor of band and orchestra at Hobart, Indiana, Schools, was recently appointed band director at the University of Michigan.

**MILWAUKEE PLANS COVER WIDE RANGE**

**Several Concert Series Listed—**  
**Chicago Symphony Advance**  
**Best Since 1929**

MILWAUKEE, Oct. 20.—The first important event here was to be the appearance of Jan and Rafael Kubelik on Oct. 10 under the management of Margaret Rice and Alfred Kohler who have taken over the management of the Pabst Theatre. Early in the month were to occur the first of five concerts featuring young artists without professional experience, under the auspices of the Society of Musical Arts, Bess Arneke, manager, at the Athenaeum of the Women's Club of Wisconsin. The series is sold out.

The best advance sale since 1929 awaits the Chicago Symphony, under Dr. Stock, for its ten concerts opening Oct. 21 in the Pabst, sponsored by the Milwaukee Orchestral Society. There will be several soloists in addition to Igor Stravinsky, guest conductor. Miss Rice, secretary of the Orchestral Association, also will bring the San Carlo Opera Company for eight performances beginning on Nov. 4, Sergei Rachmaninoff, the Ballet Russe, Trudi Schoop and her Comic Ballet and other attractions during the season.

The Civic Concert Association, Col. Charles M. Pearsall, president, and Anna R. Robinson, secretary, offering six concerts in the Oriental Theatre will present the Moscow Cathedral Choir on Nov. 7, Nathan Milstein, Edith Lorand and her Hungarian Orchestra, Josef Hofmann, Gladys Swarthout and Ezio Pinza.

**Several Choral Groups Lay Plans**

The Arion Musical Club, will give four of the Music Lovers courses in the Pabst, the fifth to be given in the Milwaukee Auditorium. The first four include the Don Cossacks, Helen Jepson, Ruggiero Ricci, Winifred Christie, and in the spring a gala performance of Mendelssohn's St. Paul, by the Arion Musical Club chorus, assisted by noted soloists. The Arions also will sing The Messiah during Christmas week under Herman A. Nott. The Lyric Male Chorus will give three concerts commencing in December, two of which will have assisting soloists and one in which the chorus will present a famous artist in recital. The Symphonic Male Chorus, Alfred Hiles Bergen, conductor, will be heard in three concerts. Mr. Bergen is also conductor of the Marquette University Chorus which is slated to put on Elgar's Dream of Gerontius in the spring, assisted by the Chicago Symphony.

Joseph Grieb, manager of the Milwaukee Auditorium, will bring the American Ballet, Dec. 28-29, and Paul Robeson on Nov. 7. Nobel Cain's A Cappella Choir, sponsored by the Shorewood Opportunity School, will provide several programs. The Milwaukee Young People's Orchestra, Milton Rusch, conductor, Joseph Scornicka, assistant conductor, is rehearsing for its free concerts which are given in the Milwaukee Auditorium each winter and are subsidized to a limited extent by the City of Milwaukee council.

The Wisconsin Opera Association, which made its first appearance last season, will present a second opera dur-

ing the winter, as yet unannounced. In addition to these, there will be five Sunday afternoon concerts free to the public by the MacDowell Club String Orchestra, Pearl Brice, conductor; Winifred Hewett-Kirchner, pianist, in Leighton Art Gallery. And there will be numerous Sunday evening concerts by local talent under the auspices of the YWCA, in its own building, also without charge. Numerous programs will be given by the Milwaukee Liederkrantz, the Männerchor, the Freie Gemeinde Male Chorus, under the leadership of Otto Singenberger, Albert S. Kramer, and Hans Marlow, respectively.

Many recitals and concerts are presented each season by the Milwaukee State Teachers College, which boasts an orchestra, and band, Hugo Anhalt conductor of both, and an a cappella chorus conducted by Carl Oltz. Ten free Sunday afternoon programs will be fostered by the Milwaukee Civic Music Association, in the Milwaukee Art Institute, and several concerts by the Professional Men's Orchestra.

In addition, fortnightly musicales are given by the MacDowell Club, the Tuesday Musical Club, The MacFadyen Club and the Harmony Club, and others.

A series of free concerts will be given in Oshkosh, under the direction of Dr. Clarence E. Shepard, organist of the First Congregational Church and dean of music at Carroll College, Waukesha, which, while not a Milwaukee activity, is attended by many Milwaukee music lovers.

CATHERINE PANNILL MEAD

**MTNA CONVENTION TO BE**  
**HELD AT PHILADELPHIA**

**Annual Meeting of Fifty-ninth Year**  
**to Take Place from December**  
**27 to 31, Inclusive**

PHILADELPHIA, Oct. 20.—Philadelphia will act as host this year to the Music Teachers' National Association in the annual meeting of their fifty-ninth year. The general session will be held from Dec. 27 to 31 inclusive, with headquarters at the Bellevue-Stratford Hotel. In charge of the program is the president of the association, Frederick B. Stiven, of the University of Illinois. Among the speakers are Marion Keighley Snowden, Laura C. Bolton, Bruce Simonds, George Woodhouse, Wilmer T. Bartholomew, Roy Dickinson Welch, Olin Downes, Hubert Kessler, Frederick S. Converse, Nancy Campbell and Dr. Hans Weisse.

Musical events will include a concert by the Philadelphia Music Teachers' Association, a harpsichord recital by the Danish harpsichordist, Alice Ehlers; a concert by the Society of Ancient Instruments, piano recitals by Evelyn Swarthout and Mrs. H. H. A. Beach, a concert by musicians from the Curtis Institute and probably a symphony concert by the Philadelphia Orchestra at the Academy of Music.

The National Association of the Schools of Music, Earl V. Moore, president, will again convene at the same time as the M. T. N. A. and in the last day the two associations will unite in joint session.

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## DALLAS PREPARES AN ACTIVE SEASON

### Symphony Under Katwijk to Give Monthly Programs— Clubs List Plans

DALLAS, Oct. 20.—The current season in Dallas promises to be a full and varied one. It opens formally on Sept. 26, when the Don Cossack Russian Male Chorus will be heard, under the auspices of the Dallas Federation of Music Clubs, Mrs. Charles C. Jones, president. The Dallas Symphony, conducted by Dr. Paul Van Katwijk, will give its first program on Nov. 10; followed by monthly programs until April. Two soloists only have been announced as assisting artists: Paul Wittgenstein, pianist, on Jan. 12, and Eva Gordon Horadesky, contralto, on Feb. 9. Fair Park auditorium will again be used for the orchestral programs.

The Spanish dancer, La Argentina, will open the Civic-Community Music Association series on Oct. 31. Other artists appearing on this course are: Ignaz Friedman, pianist, on Nov. 26; Mischa Elman, violinist, on Feb. 11; the St. Louis Symphony conducted by Vladimir Golschmann, on March 19, and Gladys Swarthout, contralto, of the Metropolitan Opera on April 21. These programs will be given at McFarlin Memorial chapel.

#### Woman's Club Plans

The Music Committee of the Dallas Woman's Club, Mrs. Wm. J. Lewis, chairman, lists Richard Crooks, tenor of the Metropolitan Opera, for a recital on Nov. 15. Mrs. John F. Lyons of Fort Worth, will sponsor two excellent attractions; the first the violinist, Fritz Kreisler on Oct. 25; and the Ballet Russe de Monte Carlo, on Feb. 6. The San Carlo Opera Company will give four performances in January, at the Majestic Theatre; *Rigoletto*, *La Bohème*, *La Traviata*, and the double bill of *Cavalleria Rusticana* and *Pagliacci*. These will be sponsored by the Interstate Circuit, Inc.

The Schubert Choral Club will hold its monthly programs, beginning in October. A massed choir festival will be given in November, and an All-City Chorus in February at Fair Park auditorium under the auspices of the Dallas Male Chorus. Music Week this season will be held in September.

The recently organized Dallas String Quartet, led by Alexander Keese, gave four programs through the summer in the garden of the home of Mr. and Mrs. A. H. Bailey, in Highland Park. Zelman Brounoff is first violinist; Karl Lambert, second violinist; Louis Faget, cellist, and Richard Hayes, viola. One program was heard in July, two in August, and one in early September. At the third program, on Aug. 28, Al-

bert von Doenhoff, pianist, of New York City, assisted in Brahms's Quintet in F Minor. These programs were sponsored by Mrs. A. H. Bailey, Mrs. Dwight Horton, Mrs. Anton Korn, Mrs. Percy Davis, Mrs. C. C. Jones, and Mrs. Howard Beasley, Lawrence Bolton, Dallas musician and composer, arranged many of the works given.

A benefit program sponsored by the

Dallas Music Teachers' Association, was given recently for the young pianist, Alfred Summer, who was seriously burned. R. Nathaniel Dett, Negro pianist and composer, gave an interesting program at the African St. Paul's Methodist church in late July. He was assisted by Lemuel Bland, baritone, who sang two of Dett's songs.

MABEL CRANFILL

## BUFFALO LISTS RECITALS AND CONCERTS

### Philharmonic Under Shuk and Berry Series to Inaugurate Season Here

BUFFALO, Oct. 20.—Aside from the Philharmonic Concerts under Zorah B. Berry's management, and six concerts by the Buffalo Philharmonic under Lajos Shuk, a number of musical events are scheduled for Elmwood Music Hall this season. The Berry series will present John Charles Thomas, baritone, on Oct. 8, followed by the Don Cossacks, Fritz Kreisler, Lotte Lehmann, Serge Rachmaninoff, Tito Schipa, Jascha Heifetz, and a joint recital by Helen Jepson and Dalies Frantz.

Mr. Shuk and his orchestra will start the season with a concert on Nov. 7 followed by others on Nov. 18 and 30, Dec. 3, 19 and 21. Local choruses listed for appearances are the Harugari Frohsinn, Hans Hagen, conductor; the Schwäbischer Sängerbund, the Männerchor Bavaria, and the Buffalo Orpheus. Five chamber music concerts sponsored by the Buffalo Symphony Society will be given in the Hotel Statler ball room. The Kroll String Sextet will open the series, followed by the Gordon String Quartet, the Roth Quartet with E. Robert Schmitz, pianist, The Kolisch Quartet and the Belgian Pro Arte Quartet.

#### Chromatic Club Series

The Chromatic Club will offer three evening artist recitals this season. Bruce Simonds, pianist, Ruth Breton, violinist, and Helen Oelheim, contralto. The Saturday afternoon programs, Mrs. Ferdinand DiBartolo, chairman, include a recital by Eudice Shapiro, Buffalo violinist. Other concerts before the holidays will be a program of German music given by Marcella Bush and Eva Rautenberg pianists; Theresa Lynch, contralto; Helen Eastman and Olive Gould, violinists.

A Christmas program will be given at Grover Cleveland High School with soloists, children's chorus and strings under William Breach. All other Chromatic Club concerts will take place in the Twentieth Century Club. This latter Club will also house two seasonal concerts by the Buffalo Choral Club. This women's chorus is led by William J. Gomph.

The Buffalo Museum of Science musical activities have now been placed under

the direction of Theophil Wendt, conductor and composer. One of the courses given by Mr. Wendt will deal with the history of the symphony. In twenty-three lectures, development of the symphony will be traced from its earliest beginnings to the works of Elgar, Sibelius, R. Strauss and other moderns.

A second weekly course will deal with the most important works to be performed during the coming season, or chamber, chamber music, vocal, etc. In addition a weekly Museum Music Hour of selected records with informal chats, and the Twilight Music Hour, a fortnightly series of concerts by the best available artists, will be given under Mr. Wendt's direction.

ETHEL McDOWELL

### BROWNING RETURNS HERE

#### New Works of Composer-Pianist to Be Introduced by Noted Artists

Mortimer Browning, composer and pianist, will assume his duties this month as musical director of the Children's Theatre, Greenwich House, after a summer spent at Milford, Delaware. He returns to New York with a work for orchestra, *Kemp-town Suite*, and several new songs including *Whisper Me Soft Allurements*, which will be introduced by Lawrence Tibbett, and *Phoenix*, which will be sung by Helen Jepson on a number of her programs.

Other artists who will perform songs by Mr. Browning are Theodate Johnson, Frederick Jagel and Louise Bernhardt, who will sing *Sleep, My Laddie Sleep*, at her Town Hall recital on Oct. 27. This song is being published in choral form for women's voices. The composer's *Mary Poppins Suite for Orchestra*, will also be ready for performance this season.

### Harold Morris Symphony Chosen by Koussevitzky for Boston Performance



Harold Morris, Whose Symphony Will Be Heard This Year in Boston

Serge Koussevitzky, conductor of the Boston Symphony, has announced that Harold Morris's symphony is among the American works scheduled for performance this season by the Boston forces.

Mr. Morris, who appeared with this orchestra in 1931 as soloist in his piano concerto, is in his fifteenth year as a member of the piano faculty of the Institute of Musical Art of the Juilliard School of Music, New York. A violin sonata by Mr. Morris was chosen last June for performance in London by the English Speaking Union and met with notable success.

#### Naegele Gives London Recital

LONDON, Oct. 20.—Charles Naegele, pianist, who has been touring the continent giving recitals this summer, was heard here in recital on Oct. 15. Following this appearance he sailed for America to resume his 1935-1936 tour.

## Glowing Tribute

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TO

# META SCHUMANN

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The high quality of her musicianship is based upon the equally high quality of her character and personality, and whenever I am asked to recommend to young and aspiring singers a thoroughly reliable vocal teacher, I always advise them to turn to Meta Schumann for instruction. Feeling that, if Mme. Schumann takes care of them, they are in the best hands.

These facts, known to me for many years, make me feel sure that those seeking vocal instruction may safely entrust themselves to Mme. Schumann's teaching.

(Signed) Elisabeth Rethberg

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# BURNEY REDIVIVUS

His General History of Music, Now Re-Issued, in The Light of Another Day



Sir Joshua Reynolds's Portrait of Dr. Charles Burney, as Etched by F. Bartholomew in 1784

THESE many years, a reference tome to be found only in libraries of the first rank or unusual private collections, Dr. Charles Burney's long-celebrated General History of Music has finally emerged in a popular edition, the second publication of its long life of nearly a century and a half. With critical and historical notes by Frank Mercer, an English musical authority connected with the Chelsea Polytechnic, it has been issued in two-volume format by Harcourt, Brace & Co., New York.

To read many books about music, or even the program annotations of many concerts, without encountering the name of Dr. Burney would be something so contrary to ordinary experience as to be almost unthinkable. There might be wholesale admission, particularly in America as compared to England, that Dr. Burney had been more read about than read; that about all many individuals knew of his long-famous history was a quotation here and there, perhaps something of a dozen pages, perhaps only a footnote, which had found its way into some later publication, perhaps some subsequent history of music, perhaps a biography of one of Burney's contemporaries, perhaps a study of the times in which Burney lived and wrote, perhaps a bit of critical exegesis.

This is not to minimize the importance of Dr. Burney for those who have been specialists in music history. Educators, librarians, musicologists (among whom Dr. Burney may be considered one of the first) might give us a unison chorus in which the Shrewsbury scholar and traveler would be acclaimed as indispensable. But like Chorley, Fétis, even the once all-powerful



A Sunday Concert at Dr. Burney's, 1782, as Painted by Charles Loraine Smith and Etched by Bretherton. Reproduced from a General History of Music, Where it Appears by Courtesy of G. Ceci, Esq.

Hanslick, he has been to the generality of ordinarily well-posted music patrons something akin to an asterisk or a bracket, a cross-reference, an interjection. Ever a convenient source of extracts, scraps of his writings not infrequently are trotted forth for the purpose of making sport of the no longer supportable opinions of our great grandsires.

The few who have really known Dr. Burney's writings—his musical travelogues as well as his history—have betrayed an affection for his literary style. Dr. Johnson, his contemporary and friend, imitated it in Burney's own day when he wrote his Tour to the Hebrides. But not everyone has been as frank in giving Burney his due as was Johnson. Subsequent histories of music have taken over, almost intact, much of what he wrote about the music of the ancients and the technical basis of medieval art and with no thought of acknowledgment other than to indicate that Burney was one of the authorities consulted. In contrast with this, if there was an error of fact to be corrected, or an outmoded opinion to be put to shame, the later writer had little hesitancy in showing his superiority by naming the source of the error or the opinion.

## New Justice for Burney

Even aside from the good it should do those who turn to it for its wealth of "background," this new edition should result in fresh justice for Dr. Burney. The very opinions that called for refutation a generation or two ago, are now valuable to the reader in enabling him to acquire

a better perspective of Burney's times. To consider only a single detail: the importance which Bach assumed in all histories of music, once his compositions had become widely known, could not fail to result in reproaches against Burney, who wrote in a time when the gigantic output of Johann Sebastian reposed in comparative obscurity. Today, however, it is of more concern that Burney said so much, than that he said so little; through him, we realize that Bach was not so completely obliterated in the pre-Mendelssohn days of the last century as we may have been led to believe.

We are not surprised to find quite as much written about Bach's sons—particularly John Christian, who was Burney's contemporary in London, and Emanuel, who performed Burney's Oxford Anthem in Germany—as about their departed progenitor, for they were outstanding composers in what was then the living world, men whose works were of greatness in Burney's formative years. What may very well interest us is to find Burney describing himself as "one, who, during his whole life has been an enthusiastic admirer of German musicians, from Handel and Hasse to Bach and Haydn."

"Of the illustrious family of Bach," he observes, "I have frequently had occasion for panegyric." Then he heads the list with "the great Sebastian Bach, music-director at Leipzig, no less celebrated for his performance on the organ and compositions for that instrument, than for being the father of four sons, all great musicians in different branches of the art." After he has named and praised Wilhelm Friedemann, Carl Philip Emanuel, John Christopher and John Christian, he gives us quotations from Kernberger and Reichardt, in which one styles Bach "the greatest master of harmony in any age or country," and the other maintains that "no composer of any nation, not even the deepest Italian, exhausted every possibility of harmony so much as Bach."

This history, let it be remembered, appeared in the years between 1776 and 1789. Plainly, Johann Sebastian Bach was not a forgotten man, even though Reichardt ventured the opinion that "if he had been possessed of the simplicity, clearness and feeling of Handel, he would have been a greater man"; the while Burney himself surmises that "If Sebastian Bach and his admirable son Emanuel, instead of being musical-directors in commercial cities, had been fortunately employed to compose for the stage and public of great capitals, such as Naples, Paris or London, and for performers of the first class, they would doubtless have simplified their style more to the level of their judges; the one would have sacrificed all unmeaning art and con-

trivance, and the other been less fantastical and *récherché*, and both, by writing in a style more popular and generally intelligible and pleasing, would have extended their fame, and been indisputably the greatest musicians of the present century." Who will say that Burney was not right—for 1789?

## Original Little Altered

However, it is more with the new edition than with Burney and his opinions that we are now concerned. The two handy volumes accommodate Burney's four. Each of the original volumes retains its identity and number as a "book"—two books to a volume. As explained in Mr. Mercer's introduction, there has been little effort to modernize the original. Opinions have been left as they were. No defense has been entered for them. Enclosed in brackets, correct dates have been cited where those given by Burney would not stand the test of corroboration. But errors in fact were found to be few. An effort has been made to improve some translations of material not Burney's own. Some changes of notation have been made in the many musical examples, and clefs have been altered in some instances to conform to modern usage.

Throughout, it is Burney that speaks, not his editor. And he still speaks with a pervasive charm and with the weight of utterance peculiar to the writer who has begun at the beginning and done his own spade work for a very large part of his material. If, as so long contended, he gives undue importance to many forgotten musicians of the eighteenth century, that, too, can be of more importance to us now, if we happen to need information bearing upon them, than a mere duplication for us of what later historians have achieved for sundry important figures that Burney slighted. A monumental work in its day, this history remains, in its altered perspective, something that fills (the words are Burney's own) "a chasm in English literature."

OSCAR THOMPSON

## Tom S. Wotton in Defense of Hector Berlioz

Tom S. Wotton sets himself a difficult but richly compensatory task in his Hector Berlioz (London: Oxford University Press). He does not allow himself the luxury of straight-away journalistic biography. Neither does he follow the comparatively comfortable course of setting down copious personal reactions to the composer's music and calling them a book on Hector Berlioz. Instead, he has gone in for detailed exposition and discussion of the man as artist, his works, the editions and interpretations of the latter, his working methods, his talents, his problems,

(Continued on page 31)

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# The Manhattan Concert Fortnight

(Continued from page 21)

of the Chopin Etudes were beautifully played. The more "modern" works had a skillful touch but suffered somewhat from a lack of imaginative quality and a sense of style. Bach offered no difficulties for Miss Tureck, and, in fact, it was the Fugue-Allegro movement which showed her talents to best advantage and gave promise of what the evening would bring forth.

## Leroy Anspach Appears

Three examples of the romantic scherzo, written by Brahms, Mendelssohn and Chopin, were high points of interest in the recital played by Leroy Anspach, pianist, in the Town Hall on the afternoon of Oct. 19. Mr. Anspach has a very supple and fluent finger technique. Figural intricacies do not disturb him, nor does the production of good tone in the less strenuous categories. Not enough depth and spectacle were to be found in the bigger moments, however. Two one-movement sonatas by eighteenth century Durante, in arrangements by Sophie Menter, opened the program on a note of strictest classicism which seems to be *de rigueur* with pianists this season.

The Schumann Etudes Symphoniques, the Erl King and an Impromptu of Schubert, arranged by Liszt, and works by Prokofieff, Rachmaninoff, and Mendelssohn-Liszt were other works on the list which met with much favor from a large audience.

## Paul Robeson Returns

After an absence of several years, during which he had extended the acquaintance of Europeans with a type of musical program that could only have originated in America, Paul Robeson reappeared in the Town Hall on the evening of Oct. 19. The Negro baritone obviously battled with a cold but he made no apology. Only at the close of the program, which he extended with supplementary numbers in response to insistent applause, did he give what some construed as a sign of recognition of his difficulties. "I want to thank you," he said to his audience, "for the way you have helped me." The evening was, indeed, a succession of demonstrations, with every song rousing applause.

Mr. Robeson's program was one preponderantly of Negro spirituals and work songs. In several of these, such as Li'l David, and Ezekiel Saw de Wheel, his exceedingly deft accompanist, Lawrence Brown, supplied his familiar tenor obbligato. Outstanding were Nobody Knows, and two of the extras, Water Boy and Swing Low, Sweet Chariot, in that the richness and sympathy of the voice made their full effect in spite of the singer's handicap.

The recital otherwise was of interest because of Mr. Robeson's singing of several Russian and Finnish songs, the re-

sult, it may be assumed, of his recent tour in northeastern Europe. Some of the Russian songs were presented in the original texts, some in translation. Particularly successful were a Finnish folk-lay, The



Toloff  
The Chicago A Cappella Choir Under Noble Cain Paid Its Second Visit to New York

Wanderer, as arranged by Palmgren, and The Laborer's Plaint, by Kopyloff.

Two groups of piano solos were adroitly presented by Ralph Dobbs, as assisting artist. His performances of works by Bach, Chopin and Debussy, among others, were distinctive in the character and extent of their use of pianissimo.

## Hans Barth Heard in Piano Recital

Hans Barth, pianist. Town Hall, Oct. 20, afternoon:

Sonata ..... Galuppi  
Minuet ..... Mozart-Barth  
Theme and Variations in D ..... Brahms  
Album Leaves, Op. 124 ..... Schumann  
La Campanella ..... Paganini-Liszt-Barth  
Sonata, Op. 129 ..... Gretchaninoff

(First time)  
Prelude and Presto ..... MacDowell

Mr. Barth works on considerably smaller canvas than most virtuosi, but what he loses thereby in bold, broad strokes he regains many times over in refinement and delicate limning of detail. It is natural that a pianist of such propensity should be more effective in pianissimo than forte, and more likely to inspire respect for individual finger work than heavy chord playing. But this is more than normally true in the case of Mr. Barth. For consummate perfection of quality in soft passages, particularly the broken chords for left hand in the Mozart Minuet, he is eligible to give lessons to most of the concert artists of the day. Curiously enough, his right hand was not so adept at this business. Tones sometimes did not sound under the delicate pressure.

Vocal applause as well as vociferous hand-clapping was to be heard at the conclusion of a rather tinkly revision of the Campanella. Yet this work was among the least on the program, musically and interpretatively. Much better from every point of view were the sixteen diminutive pieces by Schumann, although more differentiation in style would have been desirable. The sonata of Galuppi, old Italian comic opera composer, was interesting in the way that most music of his rococo period is interesting, and it was well within Mr. Barth's scope. Gretchaninoff's miniature three-movement sonata, which required less than fifteen minutes of playing time, developed nothing new or startling in its venerable form. And it embodied material of considerably lighter weight than might properly be anticipated from the title.

## Rabinof and Liebling in Music Guild Lecture-Recital

Inaugurating a series of lecture-recitals entitled The Appreciation of Music, sponsored by The Music Guild, Benno Rabinof,

violinist, and Leonard Liebling, music critic for the New York American, appeared before a good sized audience in the Town Hall on the afternoon of Oct. 20. Mr. Liebling, who is commentator for the series, made an introductory speech outlining the purposes of the undertaking and talking informally about the music.

Mr. Rabinof, assisted by Berthe Rich, played Brahms's Sonata in D Minor, the Sibelius Concerto, Rachmaninoff's Vocalise, the first performance of Levitzki's Valse Tzigane, Castelnuovo-Tedesco's Alt Wein, Kochanski's Flight and Paganini's Nel Cor Più Non Mi Sento in an arrangement by Prihoda. Good interpretative im-



Hans Barth Was Heard in a Well Chosen Piano Recital

tempt was evident in Mr. Rabinof's offerings, especially in the Brahms Sonata, but his tone did not always have the requisite distinction. All participants were cordially received.

## Maurice Ames Makes Debut

Maurice Ames, mezzo soprano. Frank Bibb, accompanist. Town Hall, Oct. 20, evening:

O liebliche Wangen; Wie bist du, meine Königin; Minnelied ..... Brahms  
Allerseelen; Zueignung ..... Strauss  
Plainte de celle qui n'est pas aimée; Tambourin ..... Old French, arr. Tiersot  
Chanson espagnole; Tout gai ..... Ravel  
Aria, O Don fatale, from Don Carlos ..... Verdi  
Der slegre en fagl; Moderne synger ..... Sinding  
Lys Nat; God Møntgen ..... Grieg  
The Eagle ..... Busch  
Four Ducks on a Pond ..... Needham  
A Sea Poem ..... Bibb  
Song of the Blackbird ..... Quilter  
The Cry of Rachel ..... Sulzer

Charm of presence and an ingratiating approach to her artistic task were distinguishing characteristics of Mrs. Ames's

New York recital, in which she effected a more than creditable debut. She departed from convention in more than one particular, notably, in singing as her initial bracket five German Lieder, instead of the usual old Italian pieces.

Mrs. Ames's voice is a true mezzo soprano, of ample range, well produced, giving evidence of splendid training. There was considerable excellence in her Lieder singing, especially her fine delivery of Zueignung; but it was in her group of Norwegian songs that she gave the greatest artistic satisfaction. Singing them in Norwegian, with which she is thoroughly familiar, she achieved an intensity of expression and vital quality that made them memorable performances, none more so than Sinding's fine Moderen Synger, a poem better known to us in Grieg's setting, and Grieg's Lys Nat. She did the Tiersot arrangements fetchingly in excellent French and scored later in her English finale. She was applauded ardently and at the end of the program added Trunk's Tanzlied, Ravel's Nicolette and Rummel's Ecstasy.

## Polly Korchien and Dean Goodelle Give Dance Program

Polly Korchien and Dean Goodelle, dancers, who were seen in the Guild Theatre last season, reappeared there on the evening of Oct. 26, with William Henry Robinson, Jr., at the piano.

The work of these two young artists is of a type highly popular with a large number of enthusiasts as was evidenced by the size of the audience. Leaning more to the interpretative and symbolistic than to purely terpsichorean art, it must be said that much of their symbolism was obscure and frequently degenerated into mere attitudinizing. The audience, however, was much interested and was loud in its approval.

BELA WILDA, pianist. Barbizon, Oct. 13, afternoon. Pastorale Sonata of Beethoven, D'Albert Suite, a Chopin group and works by Ireland, Stravinsky and Prokofieff.

STELLA MAREK CUSHING, Barbizon, Oct. 15, evening. A Dramatic Portrayal in Costume with Violin Music, Folk Songs and Dances. Music and characterizations from the Near East.

SCHUBERT TRIO, Bertha Shultz, violin; Olga Sapio, piano, and Constance Veitch, cello. The Barbizon, Oct. 20, afternoon. Works by Haydn, Tchaikovsky, Levi and Arbos and the first performance of Serenade by R. Sapio.

## Van Hoesen Soloist at The Bohemians

Harrington van Hoesen, baritone, was soloist at the meeting of The Bohemians on the evening of Oct. 14. Mr. van Hoesen sang the Zigeuner Lieder by Brahms with Frank La Forge, composer-pianist, at the piano. He was received with enthusiasm.

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Between Sept. 30 and Oct. 10, Mr. Althouse sang before a series of representative and appreciative gatherings in Vancouver, Victoria, Calgary, Edmonton, Saskatoon, Regina and Winnipeg. His program included Total Eclipse, from Samson, and Sound an Alarm from Judas Maccabaeus, by Handel; Siegmund's Liebeslied, from Die Walküre; O Paradiso from L' Africana, and songs by Schubert, Strauss and Brahms as well as Martin, Charles, Jacques Wolfe, Head, Wise, Mana-Zucca and others. A large number of encores invariably were demanded.

## SAN ANTONIO PLANS

Devoe and Tuesday Musical Series Lists  
Visiting Orchestras and Soloists

SAN ANTONIO, TEX., Oct. 20.—Elizabeth A. Devoe, sponsor of Friends of Music, Town Hall Lectures and the

Festival Association, has announced Fritz Kreisler, violinist, for Oct. 24, in Jefferson High School Auditorium; Mischa Levitzki, the Monte Carlo Ballet Russe, and the St. Louis Symphony under Vladimir Golschmann are also included in the series.

The Tuesday Musical Club during its Musical Tea series for the thirteenth year will present Josephine Antoine, soprano; Kurt Brownell, tenor; Marian Kalayjian and Drusilla Huffmaster,

pianists; Joseph Knitzer, violinist, and the Manhattan String Quartet. Mrs. Eli Hertzberg is president, and Mrs. Paul Rochs, chairman of the musical series.

Walter Dunham, organist and choir director of St. Mark's Episcopal Church, is sponsoring the appearance of Pietro Yon, organist, on Nov. 15, at the Municipal Auditorium. Others in this series are Virgil Fox and Palmer Christian. G. M. T.

## CONCERT PLANS ARE NAMED IN MONTREAL

Don Cossacks Heard—Orchestras and Ladies' Musical Club List Programs

MONTREAL, Oct. 20.—Serge Jaroff and the Don Cossacks were heard in a concert here on Oct. 6. The event constituted an auspicious opening for the new season. Other events already planned include the Monte Carlo Ballet Russe, Paul Robeson, Robert Schmitz and Rachmaninoff. This year, the Ladies Morning Musical Club, which has seen more than thirty seasons, announces recitals by Ria Ginster, soprano; Beveridge Webster, pianist; Ethel Bartlett and Ray Robertson, duopianists; Jascha Heifetz, violinist; the Kolisch String Quartet and Marion Anderson, contralto. In addition the club will sponsor eleven recitals by local performers.

### Nine o'Clock Series to Continue

Mrs. A. M. Russel's Wednesday Nine o'Clock concert series open on Nov. 6 with a 'cello recital by Raya Garbousova. Ernest Hutcheson plays in the series, and other events including a recital to be given by the Trio Italiano, Keith Faulkner, baritone, and the pianists, Etta Coles and Naomi Yanova.

The series of monthly concerts of the Matinee Musical Club begins this month and continues until April. Local performers are usually engaged.

The Montreal Orchestra, conducted by Douglas Clarke of the McGill Conservatorium, enters its fifth year this month and will give its customary twenty concerts during the season. L'Association des Concerts Symphoniques de Montreal has also completed tentative plans for its second season which includes performances of the Ninth Symphony and Bach's B Minor Mass. Wilfred Pelletier has been engaged as principal conductor.

The Canadian Opera Company has

restricted itself to concert performances of opera, done in costume with appropriate scenery. Carmen has just been sung, and The Marriage of Figaro is in rehearsal.

Montreal possesses two large choirs, the Mendelssohn and the Elgar. Neither is active in the earlier stages of the season. Chamber music does not begin until later when the Friends of Chamber Music Society, the Dubois String Quartet and the Leduc String Quartet will open their respective series. James A. Ogilvy's Limited sponsors a series of Saturday matinees given by local performers. THOMAS ARCHER

## JUILLIARD FELLOWSHIPS AWARDED TO FORTY-NINE

Candidates Drawn from Eighteen  
States to Study at the  
Graduate School

Forty-nine fellowships have been awarded to students for study at the Juilliard Graduate School for the season 1935-36 as a result of examinations held during the past two weeks, according to Ernest Hutcheson, dean of the Juilliard School of Music. The Graduate School opened Oct. 10, with an enrollment of 153 students. The following candidates, drawn from eighteen states, are the winners of this year's awards:

Cello, Betty Barbour; composition, Norman Casden, David Holden, Charles A. Jones, Margaret Quieser, Berenice Robinson, Robert Sheldon, Theodor Mossman.

Conducting, Frederick Dvornch, Elie Siegmeyer, Moritz von Bomhard; flute, Victor Just. Piano, Emil Abrams, Mary Allison, Rosalind Crost, Daniel Friedlander, Harold W. Hegel, Walter B. Keller, Eugene List, Thomas L. Ryan, Rebecca Sidorovsk, David L. Stone, Joyce Stratton, Emy N. Stroud, Bernard Weiser, Evelyn J. Woods.

Violin, Cornelia Basky, Hinde Barnett, James de la Fuente, Gisella Ehrenwerth, E. Carroll Glenn, Bernard Kundell, George Ockner, Ilene Skolnik, Myrtle Wolfeld.

Voice, Eleanor Brownell, James C. Curtis, Romolo De Spirito, Carl Frederickson, William Gephart, Gertrude Gibson, Alice Howland, Ethel Kandel, Ira Katy, J. Yolanda Lupachini, Paul Oncley, Jane Pickens, William Fletcher Smith and Vera Weikel.

### Arthur Loesser Giving Series of Piano Recitals

A series of three recitals are being given in the Town Hall by Arthur Loesser, pianist, the first on Oct. 22, the others on Nov. 15 and Dec. 1. He has chosen rarely performed and interesting works by composers of the eighteenth, nineteenth and twentieth centuries, among whom are Clementi, C.P.E. Bach, Hassler, Mozart, Beethoven and others.

### Helen Marshall and Bliss Woodward Marry

Helen Marshall, daughter of Mr. and Mrs. Howard Marshall of Joplin, Mo., married Bliss Woodward, son of Mrs. Alma Woodward and the late Mr. Woodward of New York, at Christ Church, New York, on Oct. 16. Miss Marshall sang the role of Maria in the opera Maria Maliban by Robert Russell Bennett and Robert A. Simon, when it was produced at the Juilliard School of Music on April 9 last.

## BRILLIANT WINTER FOR NEW HAVEN

Prospects Promising for Interesting Musical Season—  
Symphony Plans

NEW HAVEN CONN., Oct. 20.—From all indications, New Haven will this season again enjoy musical advantages of cities thrice its size. Most striking among the announcements is that of the Woolsey Hall Concert Series under the management of Daggett M. Lee. In what promises to be the finest series of the seven that he has arranged will be heard Jascha Heifetz on Oct. 29; the Boston Symphony on Nov. 20; Kirsten Flagstad on Dec. 9; John Charles Thomas on Jan. 13; Artur Schnabel on Feb. 10, and the Boston Symphony with Myra Hess as soloist on March 11. Mme. Flagstad and Mr. Schnabel, will make their only appearances in Connecticut on this series.

The New Haven Symphony announces a new policy this year. In place of its customary five Sunday afternoon concerts, it will give four formal concerts on Monday evenings and three children's concerts on Saturday afternoons. All concerts will be given in Woolsey Hall. David Stanley Smith continues as the regular conductor and Hugo Kortschak as concertmaster. Harry Berman will be in full charge of the children's program. At the opening concert on Nov. 4, Bruce Simonds will be soloist. Mr. Kortschak will conduct the concert on Dec. 2.

In assuming the direction of the children's concerts, the New Haven Symphony takes over the pioneering work done during the past three seasons by the Little Theatre Guild of New Haven which first sponsored a series known as Symphony Concerts for Children.

### South Mountain Quartet Plays

A pre-season concert was given in Sprague Hall on Sept. 30, by the South Mountain Quartet composed of Kathleen Parlow, Edwin Ideler, Conrad Held, and William Willeke. They played the Franck Quartet in D, the Hindemith Quartet in F Minor, and the Haydn Quartet in D Minor. The first formal recital of the season will be given by Ellsworth Grumman, pianist, of the Yale School of Music faculty, on Oct. 21.

The Bach Cantata Club, a mixed chorus of 250, began its regular bi-monthly meetings on Oct. 16. Richard Donovan, Ellsworth Grumman, and Bruce Simonds direct the policies of the society.

The Civic Orchestra plans five Sunday afternoon concerts under the baton of Hugo Kortschak. The first will take place in the Throop Junior High School on Nov. 17, with Harry Berman as soloist.

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## SOME RECENT BOOKS

(Continued from page 28)

and last, but far from least, his persecutions.

The persecutions, indeed, somewhat overweight the book. Not that the book is a tale of woe nor a prolonged apology for the erratic master. Rather it is a long overdue retort to his inveterate detractors. With these Mr. Wotton has small patience—particularly M. Boschot, the seemingly inimicable biographer of Berlioz. Yet one feels at times that Mr. Wotton protests too much, that some of his justifications are at least as dubious as some of the charges of the opposition, and one wishes he would forget the blackguard and liar issues and get on with the artist.

When he does at length come to his formal presentation of the composer-conductor, however, he displays goods well worth anybody's time and attention. He knows Berlioz's music as probably few people of the present day know it, including most conductors. He knows and points out the difficulties of obtaining an adequate or even correct performance of this music today in view of the fine (sometimes superfine) calculation that went into its composition and the frequent indifference to these delicate balances of the various edition editors and publishers. He knows and appreciates Berlioz's ability as an orchestrator and he sees in him more than a manipulator of startling effects. He was a virtuoso of his metier as Paganini, Chopin or Liszt were of theirs. And he was sincerely and vitally interested in his art despite the superficial and ironic poses struck in most of his writings (notably



Modeste Moussorgsky: Subject of a New Biography by Mary Tibaldi Chiesa

the Memoirs) on which his enemies have capitalized to the limit.

Among Mr. Wotton's most valuable chapters are those on Berlioz's type of melody, form and programs (well-scarred veterans of the critical battle field); his non-pianistic technique; the works, divided into vocal and orchestral, and the editions in which the German publication comes off badly. In sum, Mr. Wotton reaches the inevitable conclusion that Berlioz was a widely misunderstood genius, that he has been misrepresented socially and artistically, that the Berlioz legend is nothing more than a legend and has been permitted to obscure the true musician, and that he is judged on all sides by impossible standards—standards, indeed, applied to no other composer. Considerable familiarity with the physical facts of Berlioz's life and more than the usual acquaintance with his music are desirable, if not absolutely necessary, as preliminaries to Mr. Wotton's volume.

#### Practical Notes on Choral Technique Written by Father Finn

An Epitome of Some Principles of Choral Technique, by Father Finn, (Boston: C. C. Birchard and Company) is a little brochure giving, as its title announces, some of the fundamentals of choral singing and teaching which are thoroughly practical, and are based upon Father Finn's own experience of three decades in the training of vocal ensembles. The author addresses his book especially to teachers of music in the schools.

#### Adult Approach Seen in Thompson's How to Understand Music

For his second contribution to the music bookshelf, Oscar Thompson, associate editor of MUSICAL AMERICA, has set down for the lay listener a perspective of the materials of the tonal art and a guide to its pleasures in a 347-page book entitled *How to Understand Music* (New York: The Dial Press).

"The author addresses adults, not children," says Mr. Thompson, and on this premise the book is built. Not desiring to reduce music to its least common denominator—a procedure that repels oftener than it attracts mature readers—he has dealt with his subject from the standpoint of actual experience with the art in the opera house and the other halls of music, and has "begun at the top," so to speak, with the big musical forms with which his reader is likely to be more familiar than with the fractional, dissociated elements of design.

This method by no means complicates the subject for the amateur; rather it brings sensible musical understanding closer within his ken. With a minimum of craft jargon and mystery, he covers virtually the entire field of musical activity from opera to choral music, and from symphony to violin solo. For the most part various

phases are discussed in terms of actual works. Thus, among operas, *The Marriage of Figaro*, *La Traviata*, *Die Walküre* and *Pelléas and Mélisande* are considered specifically; the principal symphonic works of Haydn, Mozart, Beethoven and Brahms are described individually and the discussions of piano, violin, song, chamber and choral music are carried on in conjunction with particular compositions. There are sixteen illustrations. R.

#### An Italian Biography of the Composer of Boris Godounoff

Lovers of the music of Modeste Moussorgsky will find much to interest them in Mary Tibaldi Chiesa's *Moussorgsky*, recently published by Fratelli Treves, Milan.

Signora Tibaldi Chiesa has treated the life and music of the great Russian master in a wholly delightful manner, writing in her admirable style of the various events which played parts in his colorful career. There is to our knowledge no other book in her native Italian which does this. Therefore her work should be highly valued in the land of the Duce. It would be welcome, too, in an English translation.

The book contains many illustrations, including musical examples and a facsimile page of the manuscript original orchestral score of *Boris Godounoff*. It is issued in the series called "I Grandi Musicisti Italiani e Stranieri" under the editorial direction of Carlo Gatti.

A.

## DISCS: Some New Issues

BACH. Album issued in honor of the 250th anniversary of the death of the master. It contains the Chaconne occupying five sides; the Chorale Prelude, Nun Komm der Heiden Heiland; the Siciliana from the C Minor Violin Sonata; the Adagio from the C Minor Toccata; the Sarabande from the Third English Suite for Harpsichord, and Komm, Süßer Tod from the Geistliche Lieder. All are in transcription by Leopold Stokowski and all are played by the Philadelphia Orchestra under his baton. The Chorale Prelude is beautifully played and Komm, Süßer Tod is exquisite in every respect. There are five discs. Victor Musical Masterpieces, No. 243.

LEONCAVALLO. *Pagliacci*. A complete recording of the popular opera complete, that is, with some quite unnecessary cuts. The distribution of roles includes Iva Pacetti as Nedda; Beniamino Gigli as Camio; Mario Basiola as Tonio, and Giuseppe Nessi, Leone Passi and Arnaldo Borghi in the lesser roles. The orchestra and chorus are those of La Scala. The conductor is Franco Ghione. Recordings of entire operas are seldom uniformly

satisfactory. In this instance persons unfamiliar with *Pagliacci* will find the set worth while and even highly interesting; other who have heard it with some of the great casts that have sung it in America will have their reservations. Nine discs. Victor Musical Masterpieces, No. 249.

TCHAIKOVSKY. *Nutcracker Suite*. Leopold Stokowski has made one of his technically superb recordings in this set. The reproduction of the instrumentation is noteworthy throughout. Exception may be taken however, to the tempi employed in more than one place, the variations seeming wholly without reason. The lovely music, however, comes through as delightful as ever. Three discs. Victor Musical Masterpieces, No. 265.

MOZART. *Pamina's Aria* from *The Magic Flute*. BISHOP. Lo, Here the Gentle Lark. Both are sung by Lily Pons, the latter with flute obbligato by Gordon Walker. Both have orchestra accompaniment led by John Barbirolli. Miss Pons gives what is, doubtless, her best, in these two well-known works though she has been heard to better advantage on other discs. One disc. Victor.

BACH. Toccata and Fugue in D Minor, transcribed by Leopold Stokowski. This is a re-recording of Mr. Stokowski's version of the great fugue issued a decade ago. It does not differ to any material extent from the earlier disc save in that the break between the two sides comes in a better place. The orchestra is, of course, the Philadelphia, under Mr. Stokowski. Acoustically, the record is magnificent. One disc. Victor.

WAGNER. *Parsifal*. Symphonic Synthesis from Act III made by Leopold Stokowski and played by him with the Philadelphia Orchestra. The work is what the title implies. It is well played and well recorded, though Wagner lovers may prefer their *Parsifal* as the master wrote it. Two discs. Victor.

DVORAK. *Scherzo Capriccioso*. Played by the Minneapolis Symphony under Eugene Ormandy. For those to whom the lesser Dvorak is still of interest. One disc. Victor.

THE MUSIC OF JOHANN STRAUSS, played by the Minneapolis Symphony under Eugene Ormandy is a collection of Strauss Waltzes. The Beautiful Blue Danube, of course, leads off, in more senses than one. Other pieces include the Fledermaus Overture, Tales from the Vienna Woods, Acceleration Waltz, and the Gipsy Baron Overture. The two overtures stand up well. The Blue Danube remains here, as elsewhere, the composer's masterpiece. Victor Musical Masterpieces, No. 262.

LEONCAVALLO. *Mattinata*. Kello g. Sheila. Two songs in lighter vein beautifully sung by John Charles Thomas, baritone, with piano accompaniment by Will Garway. One ten-inch disc. Victor.

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## Passed Away



Apeda

### Kurtis Brownell

STILLWATER, OKLA., Oct. 20. — Kurtis Brownell, tenor, who had made operatic appearances in New York and elsewhere, died here early today as the result of injuries received last night in an automobile accident. A horse, frightened by the car which Mr. Brownell was driving, ran directly in front of it. In order to avoid hitting the animal, Mr. Brownell drove off the road. Josephine Antoine, soprano, recently engaged by the Metropolitan, and Mrs. Brownell, the former Marian Kalayian, accompanist, both escaped without serious injury and Miss Antoine was able to fulfill alone concert engagements here and in Oklahoma City, in which both she and Mr. Brownell were to have appeared together.

Kurtis Brownell was born in Winnetka, Ill., in 1908. He sang as treble soloist and when his voice changed, was tenor soloist in St. Peter's Church in that city. Coming to New York, he won a fellowship at the Juilliard Graduate School, where he studied under Francis Rogers and also spent one summer at the American Conservatory at Fontainebleau, France, under Thomas Salignac. About this time, he joined the New York Opera Comique, singing leading tenor roles in *The Chocolate Soldier* and *Offenbach's La Vie Parisienne*. He also sang with the organization on tour last winter.

In 1931, he was one of the four winners of the Naumburg Foundation prizes which enabled him to give his first New York song recital in the Town Hall on Jan. 26, 1932. He also appeared in the MacDowell Club's production of *Holst's At the Boar's Head* last season.

Mr. Brownell's most important engagement was as Walter in the last act of *Die Meistersinger* at the Metropolitan Opera House as part of the celebration there of Walter Damrosch's fiftieth anniversary as a conductor, taking the place, on short notice, of Richard Crooks, who was ill. He had recently been engaged by the National Broadcasting Company and it is understood that he was soon to have had an audition at the Metropolitan.

### Marie Gutheil-Schoder

WEIMAR, Oct. 15. — Marie Gutheil-Schoder, dramatic mezzo soprano, for many years an artist of the Vienna opera, died recently on her estate near here. She was sixty-one.

Born in Weimar on Feb. 10, 1874, she studied singing in her native city with Virginia Gungl, and in 1891, made her debut at the Weimar opera, remaining until 1900.

Gustav Mahler invited her for a guest performance at the Vienna opera in 1900, and immediately engaged her. The Viennese public, as well as the critics, were unfriendly to her at first, but her fine artistry

soon won her a lasting place in their affections. Carmen was one of her most popular roles and having attracted the attention of Richard Strauss, she appeared as Oktavian in *Der Rosenkavalier*, the Composer in *Ariadne auf Naxos*, Potiphar's Wife in *Josefs Legende* and the title roles in *Salome* and *Elektra*. She also sang a few Wagnerian roles, among them Gutrune and Eva. An excursion into the spoken drama was less successful. She also once acted as manager of the Berlin Staatsoper.

On her retirement from the stage she gave her time to teaching, holding classes in Salzburg. At the time of her death she was about to assume a position on the faculty of the Vienna Academy of Music.

P. S.

### Alfred G. Robyn

Alfred George Robyn, light opera composer and organist, died in hospital on Oct. 18, following an operation for appendicitis a few days before.

Mr. Robyn was born in St. Louis on April 29, 1860, and studied music first with his father whom he succeeded as organist at St. John's Church there. In 1876, he traveled with Emma Abbott as solo pianist. His light opera, *The Yankee Consul*, in which Raymond Hitchcock made his first stellar appearance, brought him into prominence in that field and he composed nine other similar works, the most successful of which were *The Yankee Tourist* and *All for the Ladies*. He also composed works in the more serious vein, including three oratorios, *The Ascension*, *Love Unending*, *Praise and Thanksgiving*; a *Symphony in D*; a symphonic poem, *Pompeii*, a piano concerto, a piano quintet, four string quartets, a setting of the Mass, and numerous piano pieces and songs.

When the Rialto Theatre was opened twenty years ago, Mr. Robyn was organist there and he later played at the Capitol during the Roxy regime. He is survived by his widow, the former Isadora M. Schmitt, two sons and three daughters.

### Marie van Gelder

Marie van Gelder, former operatic soprano, died while attending service in St. Patrick's Cathedral on the morning of Oct. 13. She was stricken with a heart attack while seated in a pew and was carried to the vestibule of the cathedral where she died in about ten minutes. A native of Holland, Miss van Gelder had sung leading operatic roles in Germany, Switzerland and Holland. She was seventy-four and had made her home in this country for more than fifty years.

### Isidore Schnitzler

Isidore Schnitzler, violinist, who played in the Mendelssohn Quartet in the 'eighties, died at his home on Oct. 17. He was born in Rotterdam in 1851, and studied with Wieniawski and Joachim. He came to America in 1882, touring with Christine Nilsson. He was later a member of the Boston Symphony.

### Alice Vincent

PORT JEFFERSON, L. I., Oct. 20. — Alice Vincent, soprano, in private life, Mrs. William H. Fitzgerald, died in hospital here on Oct. 18. She was born in England in 1855, and sang in Gilbert and Sullivan opera in this country, and with the W. T. Carleton Opera Company.

### Seeger Addresses Musicological Society

"Don't mind risking the new musical values of the future," said Charles Seeger, vice-president of the American Musicological Society, in a talk before the New York chapter of the society at the Beethoven Association on the evening of Oct. 6. Discussing Historical and Systematic Orientations in Musicology, Mr. Seeger deplored emphasis, by musicologists, upon history at the expense of the present. "History and practice should be close together," he declared, adding that the musicologist should be active in the field of new music not only as a musicologist, but as a composer. Gustave Reese was chairman of the meeting.

## GOLDEN GATE LAUDS NEW ORGANIZATION

### Friends of Music Brings Resident Artists Before Concert Public

SAN FRANCISCO, Oct. 20. — A project destined to bring worthy resident artists before the concert-going public was inaugurated on Oct. 13 when the Friends of Music presented Douglas Beattie, bass, and the Elizabethan Trio of Old Instruments in joint recital in the Colonial Ballroom of the St. Francis Hotel.

The plan was conceived by Mrs. Easton Kent, who has been aided in organizing the Friend of Music by Alice Seckels and Elsie Cross. The Friends of Music pay a nominal subscription and the artists receive a reasonable fee.

Mr. Beattie made his formal San Francisco debut on this occasion and will be featured in operatic roles during the forthcoming season. His voice has power, beauty and resonance and his English diction is impeccable. Arias from *La Juive*, *Mignon* and *The Barber of Seville*; Russian songs by Cui, Koenenman and Malawsky, and English songs by Griffes, Braun, Coates and Tost were his program offerings for the Friends of Music. Marjorie Gear Petray was the excellent accompanist.

The Elizabethan Trio charmed with music played on viola d'amore, viola da gamba and harp. Modesta Mortensen, Rebecca Haight and Kathryn Juley offered music by Leclair, Lotti, Locillet and Bach.

### San Francisco Quartet Heard

The San Francisco String Quartet began its season auspiciously in Scottish Rite Auditorium on Oct. 9, playing Haydn's D Minor Quartet, Beethoven's F Minor Op. 95 and John Alden Carpenter's Quartet in A Minor.

Gunnar Johansen, Danish pianist who makes his home here, is giving a series of twelve historical recitals. Sherman Clay & Co.'s Steinway Hall is the setting for these lecture recitals from Oct. 2 through Dec. 18. Vincente Escudero and Carmita made a success of their dance program in Community Playhouse under Peter D. Conley's management, giving Spanish dances and Spanish rhythms with skill. A novelty tea given by Kay McMann at the St. Francis Hotel featured John Howell, baritone of the San Francisco Opera Co., and Estelle Reed, dancer, in joint recital.

The San Francisco Musical Club celebrated its Founders' Day with a spirited performance of *Romany Rede*, a gypsy operetta, in which the Club Choral assisted by a string orchestra and dance group under the baton of Alfred Hurtgen, won distinct success. Joseph Lee Turner, Negro pianist gave a piano recital recently in Scottish Rite Auditorium.

MARJORY M. FISHER

### Music Lecture Series Is Planned by William E. Smith

PHILADELPHIA, Oct. 20. — A course of ten lectures, entitled *An Historical Survey of Music*, will be given this season by William E. Smith, assistant music critic for the Philadelphia *Evening Ledger*, under auspices of the Zeckwer-Hahn Philadelphia Musical Academy. The talks, occurring on Oct. 27, Nov. 10, Nov. 24, Dec. 8, Dec. 22, Jan. 12, Jan. 19, Feb. 2, Feb. 16, March 1 and April 5, will be illustrated by soloists and ensembles as well as phonograph recordings. Mr. Smith also will give

three lectures before the Pierre Degeyter Music Club, a series on Franck and Karg-Elert in the Second Presbyterian Church in conjunction with Alexander McCurdy, Jr., organist, and several in Overton High School and other institutions in Philadelphia, New York and elsewhere.

## SEASON GETS UNDER WAY IN PROVIDENCE

### Civic Orchestra, Heifetz and Club Program Are Early October Events

PROVIDENCE, Oct. 20. — The Rhode Island Civic Symphony, Wassili Leps conducting, which is made up in large part of members of the Providence Symphony, gave a concert in the Junior High School at Westerly on Oct. 10. The soloist was Renata Flandina-Ruisi, dramatic soprano.

The program opened with the Overture to Weber's *Euryanthe*, and included in the first half the initial movement of Schubert's *Unfinished Symphony*, the Andante from Tchaikovsky's Fifth Symphony and the latter's *Marche Slave*. After the intermission, the Overture to Rossini's *William Tell* was heard, and an arrangement of Liszt's *Liebestraum*, the aria *Oh Patria Mia*, from *Aida*, Strauss's *Artists' Life*, and the Hungarian Dance No. 5 of Brahms. This concert was the first in a series sponsored by the State Department of Education.

The Community Concert Association opened its season with a recital by Jascha Heifetz in the Metropolitan Theatre on Oct. 15. Emanuel Bay was at the piano and shared the credit for a most satisfying performance of the Franck Sonata. Mozart's Concerto in A occupied the centre of the program, and the third group brought the Bach Air, a Schubert Rondo, arranged by Freidberg, *Alt-Wien* by Godowsky, *Hora Stacatto* of Dinicu, arranged by Heifetz, and the Introduction and Rondo-Capriccio by Saint-Saëns, in addition to encores.

### A Group Program

The Monday Morning Musical Club was sponsor for a recital by Irma Howe, contralto; Ruth Tripp, pianist; Margaret Lally, soprano; Mary Brooks, violinist, and Beatrice Roberts, accompanist, all members of the organization, on Oct. 15. Miss Howe selected songs by Ronald, Sanderson, Rich, and Manning. Miss Tripp played the Beethoven Sonata Op. 31, No. 2; Miss Lally was heard in songs by Rabey, Sinding, Delibes and Kramer; and the evening was concluded by the playing of the Brahms Sonata No. 1, by Miss Brooks and Mrs. Roberts.

The Clavier Ensemble has elected officers for the ensuing year as follows: Mrs. Avis B. Charbonnel, president; Mrs. Evelyn Safford, vice-president; Margaret Ginaud, secretary; Marjorie Morgan, librarian; and Ethel H. Richardson, publicity chairman.

ARLAN R. COOLIDGE

### Institute of Musical Art Adds Members to Faculty

New additions to the faculty of the Institute of Musical Art of the Juilliard School of Music will be Dr. Anne H. Berger, German; and Frederick Zimmerman and Harold C. Smith, double-bass. Oscar Wagner is in charge of the Institute where the registration is greater than it has been for several years.



## Schools & Studios

### Dr. V. Ernst Wolff Comes from Berlin to Open New York Studio

Dr. V. Ernst Wolff, widely known in Berlin musical circles for many years, has come to America and opened his studio at 50 West 68th Street. Dr. Wolff, who has played for many celebrated German artists and also for many American singers in their Berlin appearances, will coach in German Lieder and will also teach piano. He has specialized, in recent years, in music of the harpsichord, which instrument he will also teach. He plans to give recitals of harpsichord and piano music, similar to those he has given in Germany.

### Beatrice Gardyne to Study Here with Lillie Sang-Collins

Beatrice Gardyne, English soprano, who studied last summer with Mme. Lillie Sang-Collins in London, is coming to New York in January to continue her voice work with her American teacher and to study her recital programs.

### Horatio Connell Opens Studio in New York

Horatio Connell, bass-baritone and teacher of singing, who was recently appointed to the faculty of the Juilliard Graduate School, has opened a private studio in the Steinway Building. He will divide his time between his classes in Philadelphia and New York.

### Brooklyn Conservatory Adds Well-Known Artists to Faculty

Edward Adolf Whitelaw, director of the Brooklyn Conservatory of Music, now entering upon its thirty-ninth season, made known important additions to the faculty personnel. These include Charles Naegele, piano; Arcadie Birkenholz, violin; Cornelius Van Vliet and Paulo Gruppe, cellos; Anthony Paganucci and Edith Harvey, voice; Bruno Labate, oboe; Maurice Sackett, flute and Mildred Dilling, harp. Felix Deyo, composer and critic, has been appointed associate director and will also teach composition. The conservatory lists a series of free musical appreciation evenings.

### Paul Reimers Resumes Classes

Paul Reimers, teacher of singing, has resumed his classes at the Juilliard Graduate School and the Institute of Musical Art of the Juilliard School, as well as at his private studio. Mr. Reimers returned recently from Hollywood where his pupils, Igor Gorin and Charles Carlile, are appearing in motion pictures.

### Herbert Carrick Opens New Studio

Herbert Carrick, accompanist and coach, after a summer spent on Long Island, where he passed a busy three months coaching, has returned to New York and opened his new studio at 715 Lexington Ave.

### Neighborhood Music School Opens

The Neighborhood Music School, Janet D. Schenck, director, began its winter term on Oct. 8. Mrs. Schenck takes charge of the piano department, Hugo Kortschak is director of the string and ensemble department and conductor of the senior orchestra. George A. Wedge is head of the theory department, and Hugh Ross conducts the chorus and directs the voice work.

### Pupils of Helen Chase Embark on Active Season

Pupils of Helen Chase, teacher of singing and coach, have begun a busy season. Margaret Speaks, soprano, will again be heard on the Firestone hour over WEAJ after Nov. 1, with Richard Crooks and Nelson Eddy. Walter Bartholomew, tenor, sings over WEAJ with Stern's Orchestra. He has recently resumed his work at the Lafayette Presbyterian Church, Brooklyn.

Marcella Hartman, lyric-coloratura soprano, is appearing in Philadelphia and Baltimore with Spitalny's Orchestra. William Turner, baritone, and Ralph McDowell, bass-baritone, who have been fulfilling engagements in Pennsylvania, will tour the South and East in a stage presentation, South Sea Cruise. Carol Cox, mezzo-soprano, is singing over WMCA. Sallie Clifford, soprano, is appearing as Gloria in the Shubert production of Bitter Sweet on tour. Vera Gorska, mezzo-contralto, is a member of the Venus in Silk company. Walter Travis, tenor, has been heard over WBNX and WEVD. Nell Kinard, dramatic soprano, is with Kryl's Orchestra Band, now appearing in West Virginia and South Carolina.

### Euphemia Blunt to Teach at Music School Settlement

Euphemia Blunt, it was recently made known by Melzar Chaffee, director of Music School Settlement, has been engaged to succeed Laura Elliott, who has resigned as head of the voice department of the school. Miss Blunt was associated for a number of years with Yeatman Griffith as singer and teacher. The other members of the vocal faculty of the school are Edmund Jahn and Richardson Irwin.

## Chicago Studios

Howard Silberer, pianist, assistant to Rudolph Reuter at the American Conservatory, was heard in recital recently. Vera Gillette and Vincent Micari, pupils of Kurt Wanieck, gave a recital of two-piano music in Waynesburg, Pa., on Oct. 22. Alice Baran, also a pupil of Mr. Wanieck, appeared before the Polish Arts Club on Oct. 20.

Gail Martin Haake will conduct a piano class clinic in St. Paul on Oct. 28, as a feature of the Minnesota State Teachers Convention.

### Chicago Musical College Activities

Leon Sametini, violinist, of the faculty of Chicago Musical College, was guest artist with the WGN Symphony on Sept. 26. On Oct. 4, he appeared with Dr. Wesley LaViolette at The Bohemians, and in a solo recital before the Kenilworth Club, on October 5. Hilda Ohlin, soprano, pupil of Graham Reed, sang in the Crystal Room of the Sherman Hotel, on Oct. 2, and on Oct. 4, over Station WENR with Giuseppe Cavadore, tenor. Le Roy Bartholomew, tenor, also from the studio of Mr. Reed, was heard in a concert recently at King City, Mo. Dorothy Crost and Berenice Jacobson, duo-pianists, gave a recital in Duluth, Minn., during the summer.

Mildred Wantland, soprano, pupil of Nelli Gardini, is now head of the voice department at Monticello College, Godfrey, Ill. Bessie Brown, contralto, has returned from recital engagements in Davenport, Ia., and Lincoln, Neb. Marjorie Gillam, soprano, assistant to Mme. Gardini, opened the fall series with John Carre, pianist, also of the faculty. On Oct. 9, Freda Draper, soprano, and Ned Potter, tenor, sang Eleanor Everest Freer's Joan of Arc at the Drake Hotel.

Edward Wencel, violinist, Lorana Anderson, pianist and soprano, and Margaret Mary Hart, cellist, gave a program in Chicago Heights on Oct. 16.

### Northwestern University Opens New Concert Course

CHICAGO, Oct. 20.—The first concert of a series sponsored by the University College of Northwestern University and entitled The History and Enjoyment of Music, was given in the Auditorium on Oct. 12, prefaced by a lecture by Felix Borowski who also made explanatory comments. The program, devoted to music of the Eighteenth and Nineteenth Centuries, was presented by Grete Stueckgold, soprano; Julius Huehn, baritone of the Metropolitan; the Manual Williamson harpsichord ensemble, a string quartet and David Van Vactor, flutist.

## LOS ANGELES HEAR VARIED OPERA LISTS

### Carmen Opens Festival Series—Shuberts Give Light Works—Cadman Honored

LOS ANGELES, Oct. 20.—J. J. Schubert inaugurated a series of sumptuously mounted light operas in Shrine Auditorium on Oct. 11, opening with Noel Coward's Bitter Sweet. Evelyn Laye was brought from New York for the principal feminine part and achieved a capital success. Others heard in important parts were Bartlett Simmons, Barnett Parker, Hope Emerson and Harry K. Morton. Costumes were elaborate and the orchestra of good calibre. The occasion was utilized as an opening social event and many of the city's prominent persons and film stars were in the audience. The production will be followed by a presentation of Rose Marie and ten other light operas, each of which will run for a week.

Following by four nights, the Los Angeles Grand Opera Festival began a two weeks' series of performances in the Philharmonic Auditorium beginning with a presentation of Carmen. This venture is almost entirely local, with Dr. Peter Riccardi, general director, and Aldo Franchetti, conductor and musical director.

### A Sprightly Carmen

For the opening performance and for a second hearing of Carmen, Maria Luisa Escobar was imported from Mexico City, and made a sprightly heroine, as well as a sweet singer of the role. Her portrayal has vivacity and compares well with that of others more widely known. Lodovico Tomarchio was a capable Don José, and Rodolfo Hoyos, a capital Escamillo. Others in the cast were Alfonso Pedroza, Sydney Henderson, Florence Rubens and Maria Marova. Mae Murray led a well trained ballet. A repertoire that includes Rigoletto, Traviata, Trovatore, Faust, The Barber of Seville, Cavalleria Rusticana and Pagliacci, is scheduled before the of the series on Oct. 26.

Charles Wakefield Cadman was guest of honor at the opening meeting

of the Matinee Musicale in the Ambassador Hotel on Oct. 3. Mrs. Don Phillipini, president, was in charge of the program, that also honored Mrs. Ballogh-Framer, founder of the club twenty-seven years ago. Mr. Cadman gave an interesting account of his recent European visit, especially of his experiences in Russia, in which country he found musicians greatly interested in musical events in America, especially in our public school music program.

HAL D. CRAIN

### John Charles Thomas Opens Olney Series at White Plains

WHITE PLAINS, N. Y., Oct. 20.—John Charles Thomas, baritone of the Metropolitan Opera Company, was heard in the first recital at the Westchester County Centre, of the Mrs. Julian Olney concert series, on Oct. 18. Following this event the Ballet Russe, Fritz Kreisler, violinist, and Kirsten Flagstad, soprano of the Metropolitan Opera, will appear. Josef Hofmann, pianist, will give a recital on Jan. 10 in the same series, beginning his 1936 American concert tour at that time. On Feb. 5 the Cleveland Symphony under the baton of Artur Rodzinski will be heard.

### New York Singing Teachers Association Holds First Meeting of Season

The New York Singing Teachers Association held its first meeting of its thirtieth season, in Aeolian Hall on the evening of Oct. 15, under the chairmanship of Edgar Schofield who was elected president at the close of last season, succeeding Percy Rector Stephens. Léon Rothier, for many years a leading bass at the Metropolitan Opera House was guest speaker. Business matter discussed at the meeting included the course to be adopted in regard to music and dancing teachers in meeting the proposed bill for licensing private teachers and schools. The abuse of the child voice in amateur radio programs also came up for consideration.

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# TWO ORCHESTRAS HOLD MEXICO CITY SPOTLIGHT

**Orquesta Sinfónica de México, Nation's Leading Musical Institution, Draws Throngs in Concerts Under Chávez and Revueltas—Ansermet Is Guest Conductor—Give Workers' Programs—Orquesta Sinfónica Nacional, Under Carrillo, Is New Training Group**

By FRANCISCO AGEA

MEXICO CITY, Oct. 15.

**T**WO symphony orchestras, starting their activities for the year almost simultaneously, attracted the attention of Mexico City during the summer. One is the Orquesta Sinfónica de México, founded in 1928, the other, the Orquesta Sinfónica Nacional, organized this year.

The Orquesta Sinfónica de México



Carlos Chávez, Founder and Conductor of the Symphony of Mexico, Noted Composer

has definitely established itself as the principal musical institution of this country. The technical improvement of its members individually and as a unit has made possible the successful performance of many of the most arduous works of the symphonic repertoire; the list of its first performances is a long one and includes some neglected works of classical composers as well as a number of the modern and contemporary ones. The policy of the orchestra of presenting in each program a work of a Mexican composer has largely contributed to a development of the musical creation of the country.

The 1935 season began with three concerts at the Palacio de Bellas Artes on June 28, July 5 and 12. The first was under the baton of Carlos Chávez, founder and conductor of the orchestra. The program began with the overture to William Tell followed by Beethoven's Fifth Symphony. Three Poems of Tagore and Elegiac Poems, by the Mexican composer Manuel M. Ponce, were played for the first time. Ponce is considered the pioneer of nationalism in Mexican music; soon after the 1910 Revolution he arranged and published a number of folk songs, most of them unknown at that time to the public of this city. He was the first to introduce Mexican themes in chamber and sym-

phonic music; however, in the more recent compositions, as those played in this concert, he seems to have abandoned his nationalistic style. The solo part in the Tagore Poems was sung with good voice and comprehension by Mrs. Clema M. de Ponce, wife of the composer. The program closed with a colorful performance of dances from de Falla's Three-Cornered Hat. Both Mr. Chávez and the orchestra were warmly ap-

plauded by a large audience. The Four Suns is intended for great open air performances. Written in 1925, it is the first work in which Mexican-Indian instruments are used in the orchestra, and in which the rhythmic and melodic material is inspired by the cultural manifestations of the indigenous people.

One of the outstanding musical events of the year was the appearance of Ernest Ansermet as guest-conductor of the Sym-



Throng of Mexican Workers Gather Regularly at the People's Concerts Given by the Symphony of Mexico Under the Baton of Carlos Chávez in the Palace of Bellas Artes

phony of Mexico. Booked for four con-

certs of the subscription series, he gave three of them on the evenings of August 16, 23 and 30. A large crowd greeted enthusiastically the Swiss conductor when he stepped out to lead his first concert in which he played with undeniable authority Beethoven's Eroica, the Prelude to Lohengrin and Debussy's Iberia. Particularly impressive was the performance of the last; it had that quality of abandon and charm and, at the same time, the purity of style needed in the interpretation of Debussy's music. The Mexican work in that program was the symphonic poem, El Festín de los Enanos, by José Rolón, a work built on very well known themes of popular origin. Its orchestration is fluid and brilliant. In his second concert, Ansermet gave several novelties of which the most interesting was undoubtedly Debussy's Epigraphes Antiques.

A Fine Orchestration of Debussy

Ansermet, with a deep understanding of Debussy's refined sensibility, has done a magnificent orchestration of that beautiful work. Dances from Kodaly's Galanta, which had their first American performance in the same concert, were received with evident pleasure; they have a strong popular character and their writing is entirely classical.

A Havdn symphony and Rachmaninoff's Third Piano Concerto completed the program. The solo part in the concerto was brilliantly played by the Russian pianist, Xenia Prochorowa. In his third concert, Ansermet offered Beethoven's Second Leonora Overture, the violin concerto by the same composer, Honegger's Pacific 231, Chávez's Antígona and the suite from Stravinsky's The Fire Bird. The soloist was Higinio Ruvalcaba, concertmaster of the orchestra and one of our most talented violinists.

The activities of the Symphony of Mexico are not only directed to the cultured public. Concerts had been, until only a few years ago, the privilege of the wealthy people. But, wanting to extend the educa-



Silvestre Revueltas, Well Known Mexican Composer and Assistant Conductor of the Symphony

tional benefits of music to the laboring classes, the orchestra has organized, since 1930, special concerts for them. Admission has always been free, but this year a new procedure has been adopted in the organization of these concerts. They are arranged with the co-operation of the labor unions and the tickets are given to the different syndicates to distribute free of charge, but exclusively, among their members. The experience of previous seasons had shown that even if most of the people who attended these concerts were genuine workers, the majority of them did not belong to any syndicate, or, in case they did, they took the concerts only as free entertainment that had nothing to do with their lives as organized workers. With the new policy, the educational results are expected to be much greater. The concerts are given at the Palace of Bellas Artes, and the programs include, with few exceptions, the same works played in the subscription series. It is encouraging to see those big audiences of workers listening in religious silence and with sincere emotion to the masterworks of music.

## A New Training Orchestra

The recently organized Orquesta Sinfónica Nacional is patronized by the Ministry of Education and directed by Julian Carrillo, the well-known author of the Thirteenth Sound theory. Considering that the main purpose of this institution is to train new orchestral musicians and conductors, its performances could not be expected to reach the highest quality, especially since it is in its first series of concerts. Nevertheless, it is making a very laudable effort on behalf of symphonic music.

It has announced nine concerts for its first year, six of which have already been given. The programs have included works of the standard repertoire such as Beethoven's Fifth and Seventh symphonies, the overtures to Tannhäuser and Meistersinger and other works by Weber, Liszt, Strauss, Debussy, Ravel, Saint-Saëns and Dohnányi. Works by Mexican composers were also played and several young artists were given an opportunity to appear as soloist.

Since the visit of Walter Gieseking last spring, no other world-famous recitalist has come to this city. Some local artists have appeared in public lately, among which Carlos Castro and Consuelo Escobar, both singers, are worth mentioning; they gave two successful joint recitals in July. The American pianist, Bomar Cramer, disclosed his powerful technique and genuine musicianship in a recital at the Palace of Bellas Artes on Aug. 14. His program included the Bach-D'Albert Prelude and Fugue in D, Beethoven's Sonata Op. 111 and smaller pieces by Brahms, Severac, Rachmaninoff, Granados, Scriabin and Ravel.